GRANITE STATE

# ARCHITECT

OCTOBER 1964

FIFTY CENTS

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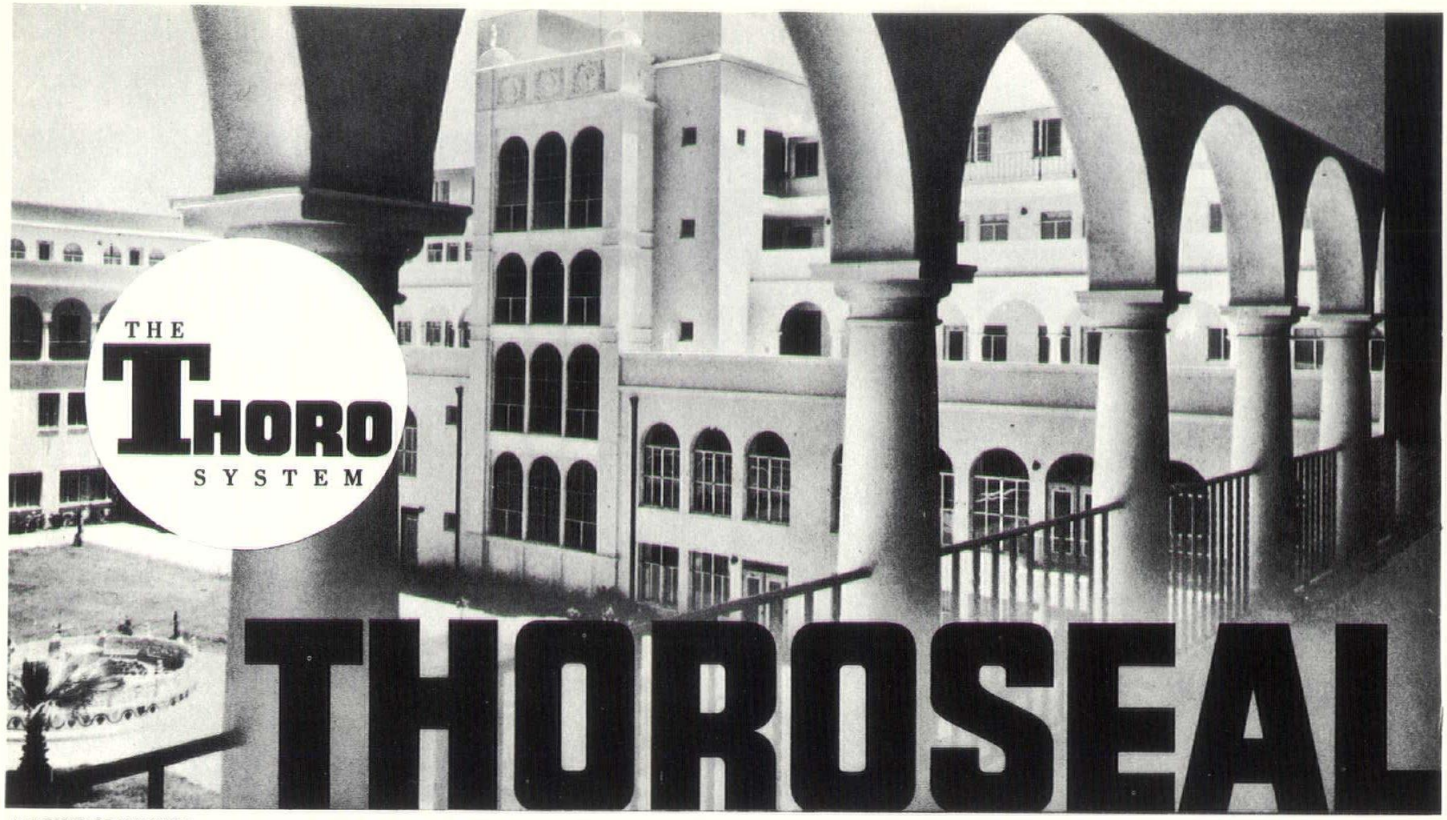


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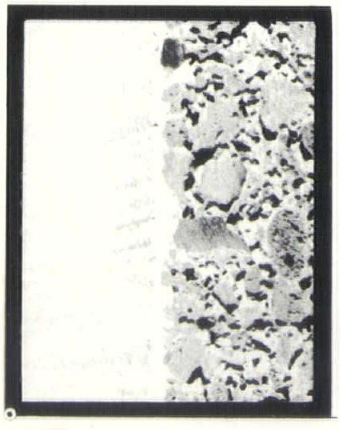

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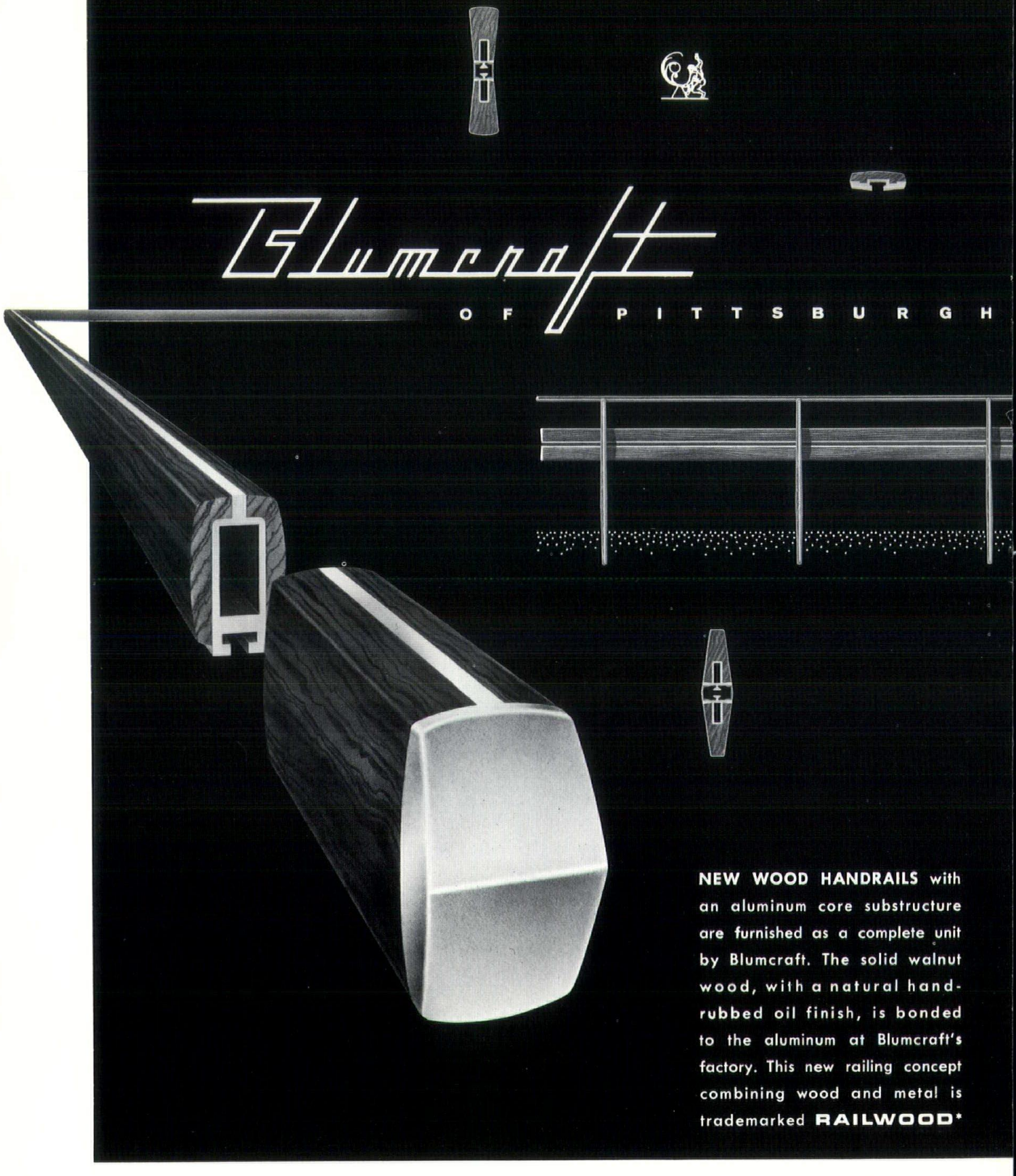


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# GRANITE STATE ARCHITECT

VOLUME I NUMBER 6

OCTOBER 1964



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Front Cover: Chagnon Home, Nashua, N. H.


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# Notes And Comment

THE following was written by John Carter for the publication *North Country Libraries*. Although it applies directly to the problems of library building committees, it has indirect application to all instances when civic-minded citizens are in charge of public construction. Basic in approach, it encompasses the elementary principles indispensable to a successful client-architect relationship.

ONLY once, possibly twice, in a lifetime do most people work with an architect. Who is he, and how can he help you? He must be a salesman, a planner, an artist, a cost accountant, an engineer, a business man, a construction supervisor and, all too often, a judge. It would help if he were perfect, but, alas, he is only human.

How do you work with this fellow? You first must start with the problem of choosing him. Several things may persuade you to hire him. His recommendations by former clients (both library and non-library projects) may carry the day. The experience of past projects the architect has done may demonstrate the skills required for just this project. The beauty, the usefulness of his buildings, or how well made they are all may influence the committee's judgment.

Parenthetically, projected colored slides may be very informative and attractive, but there is no substitute for visiting the architect's buildings. Experience them first-hand.

I'm reminded by a client in search of an architect that it is very important to choose an architect who *listens*, one who will really understand you when you describe what you want.

Choosing an architect is a little like getting married. Similar advice applies: go for character and not just beauty. You may get a better building from someone willing to point out a flaw in a popular program.

How should you organize your building committee for best results? The committee should be small — seven is a maximum. The committee needs to represent various groups and points of view. If it is to be a small committee, it should be made up of the most influential and best informed people available. This group must know its power limits — what it may and may not do, as well as what approvals and other steps are required. It should be acquainted with publicity as a means of informing the voters of the "whys and wherefores" of your project. In the Salem, N. H., library, both we as architects and the various members of the committee worked hard to let people know about our proposed building.

Once the committee is formed and the architect chosen, it is time to start. One popular misconception is that we like our clients to hire us, give us their money, and then leave for Florida.

There is considerable confusion regarding who does what. The librarian, the library trustees, the consultant, or all — but, ultimately, the building committee must decide what activities are to go on, what materials are used in these activities, what control is required, what services will be offered, and what environment, or perhaps atmosphere, there should be in this new building.

All of this is an approach to the

main questions: what kind of a library is this to be? what facilities are needed to accomplish this?

This description of the building is called by architects the program. It should be written in blood! This is the major directive to the architect and it is the yardstick by which the committee can check the appropriateness of the architect's scheme.

Other chores the committee will need to tackle are selection of a site and preparation of a budget. An architect's help will be useful in both these areas.

A good library site should be central in the town, but remember that the characteristics of the site will also influence the building: the access to the site tends to fix the access to the building; a small site may prohibit a sprawling single-story design. A very hilly, rocky, or swampy site will cost more to develop than a level or gently sloping site that has, as we called it in the army, "good digging." It is clearly the committee's job to decide if a given site is a good buy, but the architect can provide good background for this decision by describing how the site helps or limits the building contemplated.

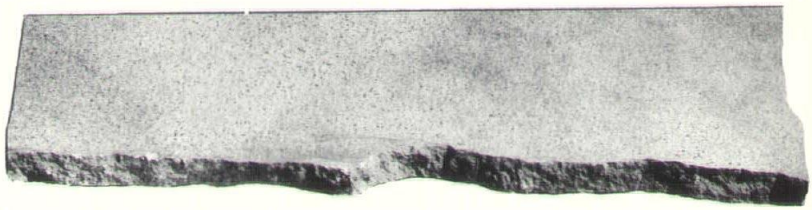
Bond issues are facts of life in our time. If they are too small, everyone suffers and the community ultimately gets less than it deserves. If too large,

*(Continued on page 36)*

### CORRECTION

In the August issue of the *Architect* we incorrectly listed R. E. Bean Construction Co., Inc. as the general contractor for the construction of the Mascoma Valley Regional High School in West Canaan. The contractor was The MacMillin Company, Inc. of Keene, N. H. We wish to thank the school officials and others who advised us of this correction, and to offer our apology to both R. E. Bean Construction Co., Inc. and The MacMillin Company, Inc.


# granite?



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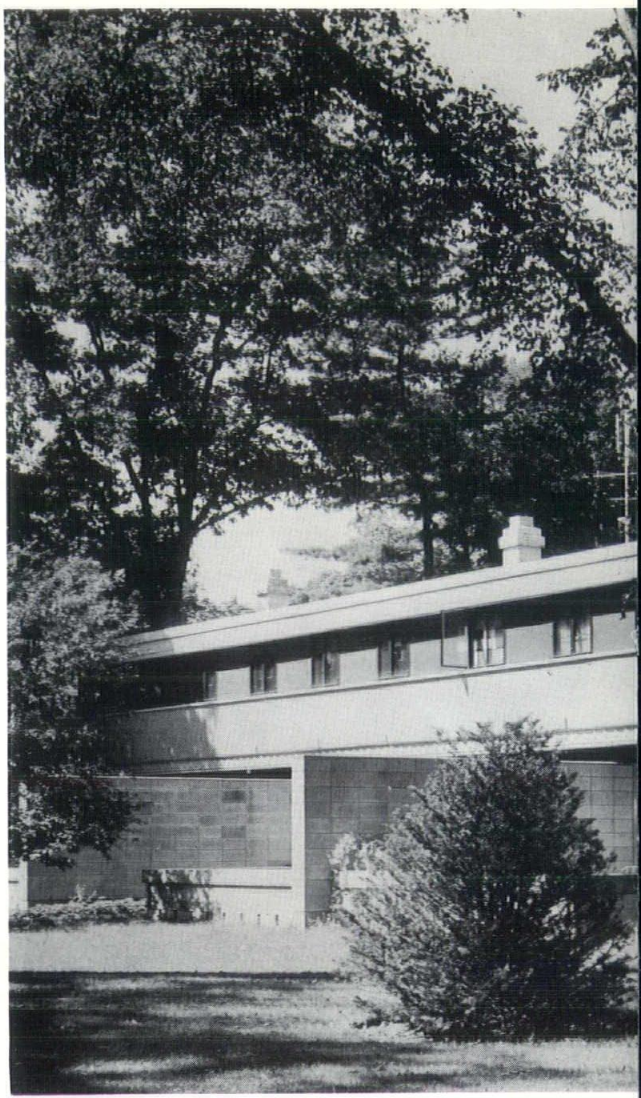
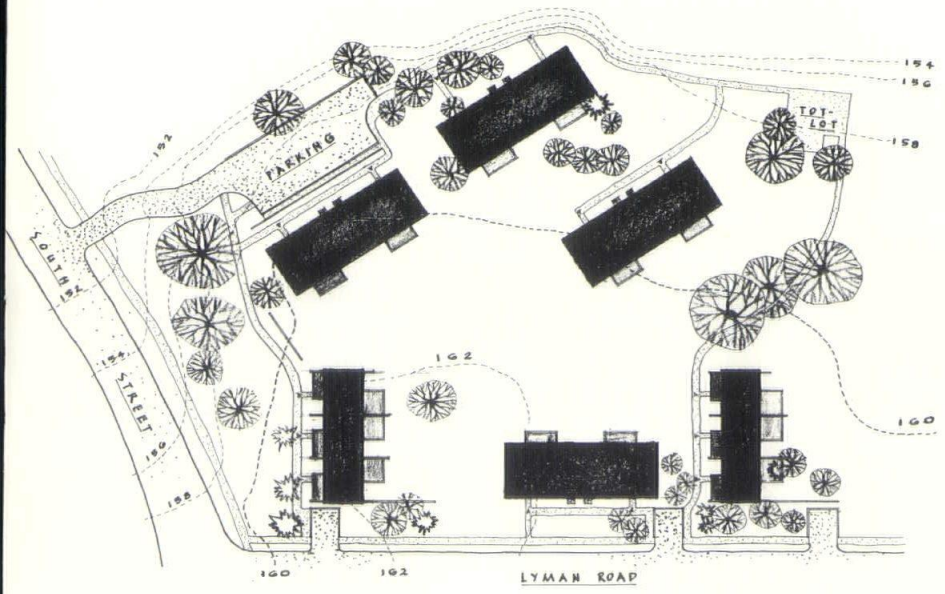
# Fort Hill Apartments

Faculty Housing — Smith College
Northampton, Massachusetts
Architect — James and Garland
Contractor — Leo Stramese
Photographer — M. Richard Fish — Smith College



Below left, one-story unit. Note frieze at eaves.

Above, note frieze, slant of second story wall, concrete block walls.




Four of six units have been built around play area on flat site.

HIRING fine professorial talent is no mean task these days, and faculty housing has become a very important "fringe benefit" in the deliberations. Designed by Peter Garland, of the firm of James and Garland of Peterborough, the ten-unit Fort Hill Apartments were built by Smith College to offer low-rent, partially subsidized attractive living quarters to young faculty members with families.

For Mr. Garland, who is an Assistant Professor in the Department of Art at the College, the problem was answering the demands of family living and the demands of an academic life, at the same time conforming to the financial restrictions of the College. The apartments rent for approximately $95 to $105 per month without utilities, and their construction cost was loosely tied to that figure.

The site was an estate purchased for the specific purpose of providing such housing near the College itself.

The original site plan was for six housing units with 14 or 16 apartments, four of which (housing 10 apartments) have been built. Placed in what seems to be a random pattern, they surround the central common play area used by the many children of the residents.

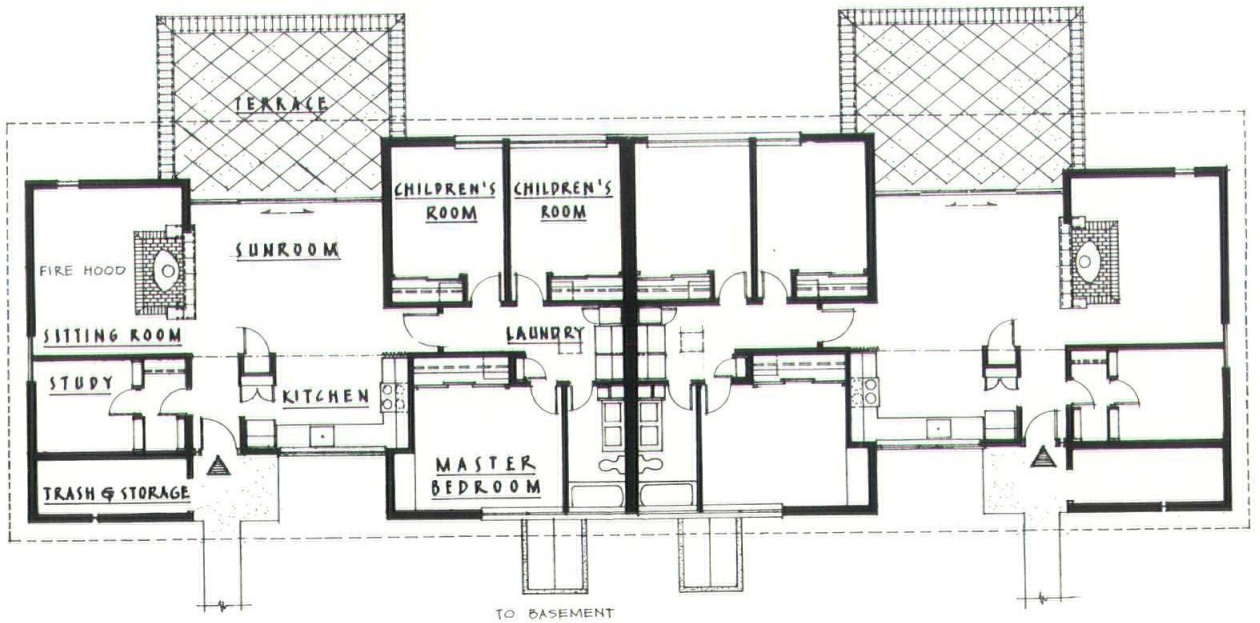
The units are of two types: two one-story buildings housing two apartments each and two two-story buildings housing three apartments each. The pairs of buildings are almost identical and, within them, the apartments are also almost identical or mirror-images of one another.

Apartment living of this type by its very nature tends to encourage a more-or-less consistent encroachment on the residents' privacy. Architect Garland designed these apartments with an eye to minimizing the impact of such communal living, separating apartment from apartment decisively, with a masonry block wall. Within the apartments themselves, privacy for the home study and work which is an essential part of a professor's life to a great extent dictated the layout of rooms.

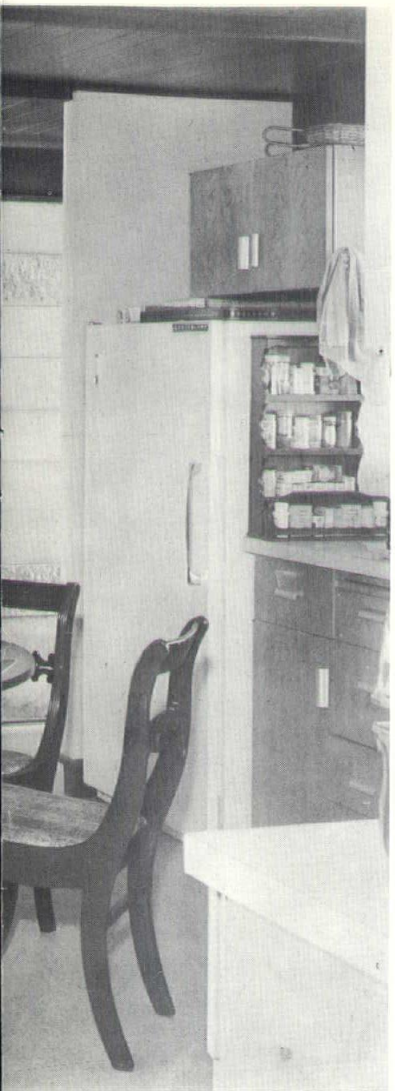
Other factors which influenced Architect Garland's thinking were the

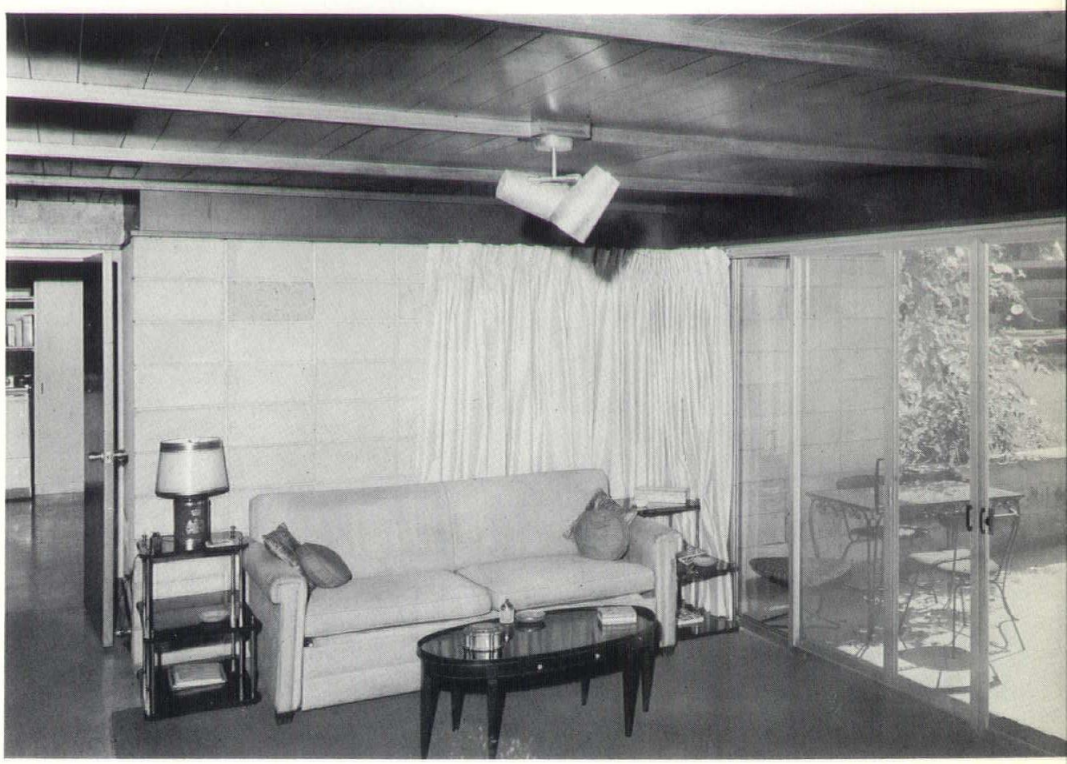
*(Text continued on page 32)*

Folding door separates kitchen from living area in one-story unit.



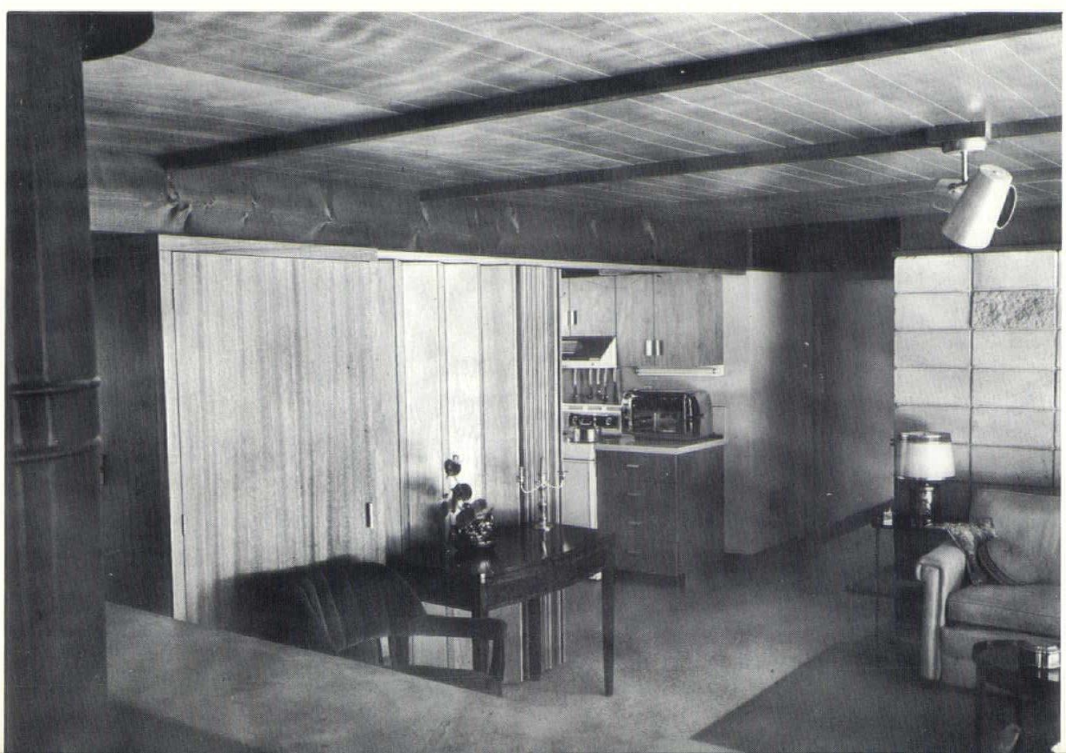

One-story unit with two apartments. Note "hide-away" near front entrance.

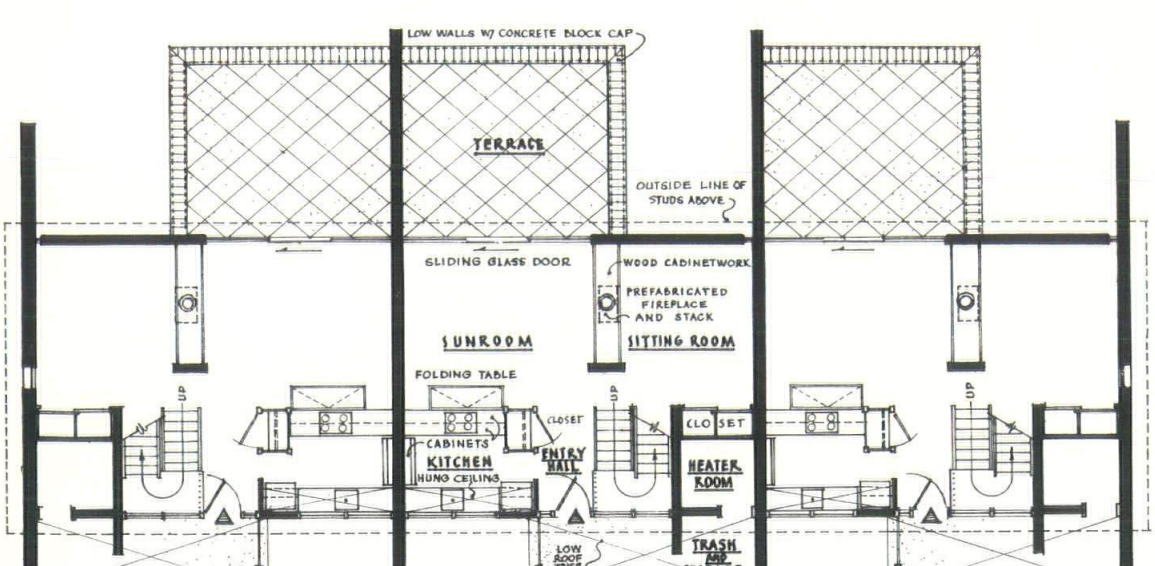




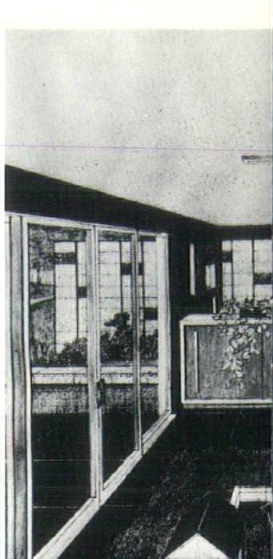
Screened sliding doors open to patio. Door closes off hallway to bedrooms.

Hall leads to bedrooms. Wall in foreground separates living area.



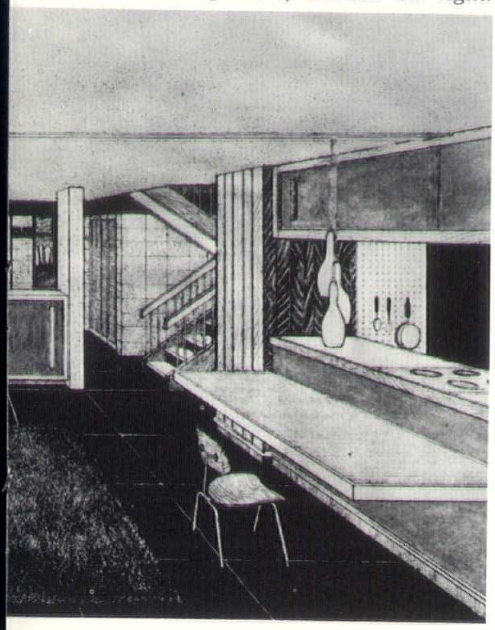



First floor of two-story unit.

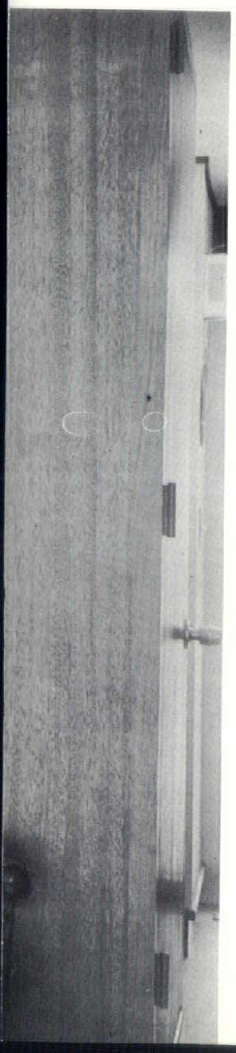


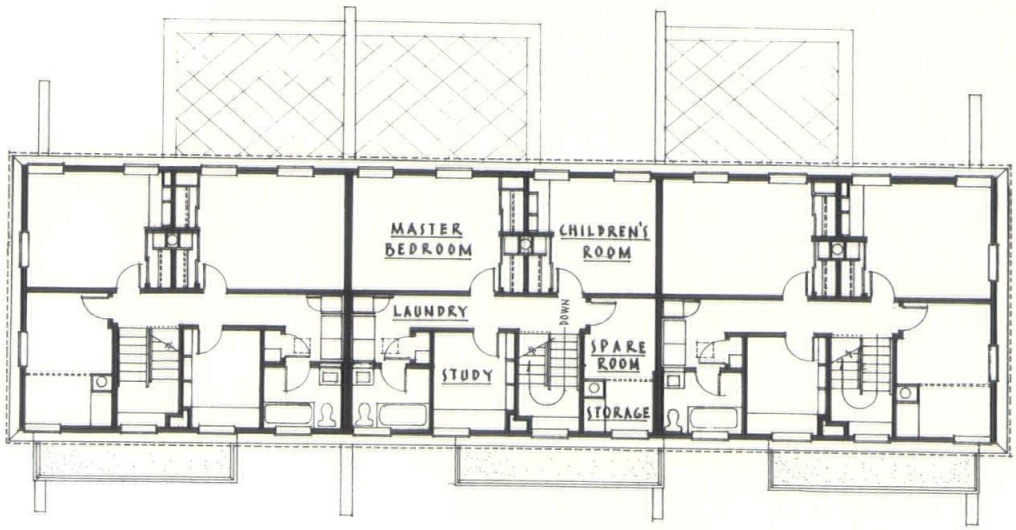
Fold-down table on family-room side of pullman kitchen.

Rendering shows family room, partition between living areas, kitchen on right.



". . . the whole world is open before you. . . ."





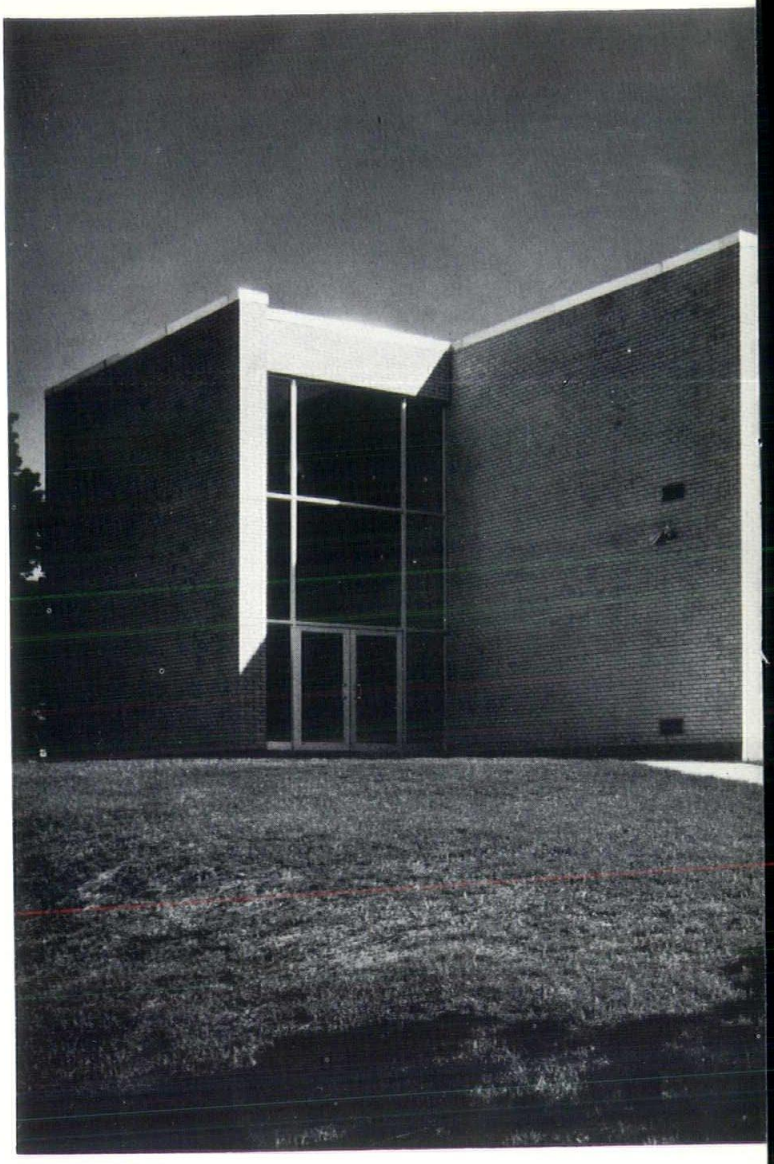

Second floor of two-story unit.

Nashua, New Hampshire

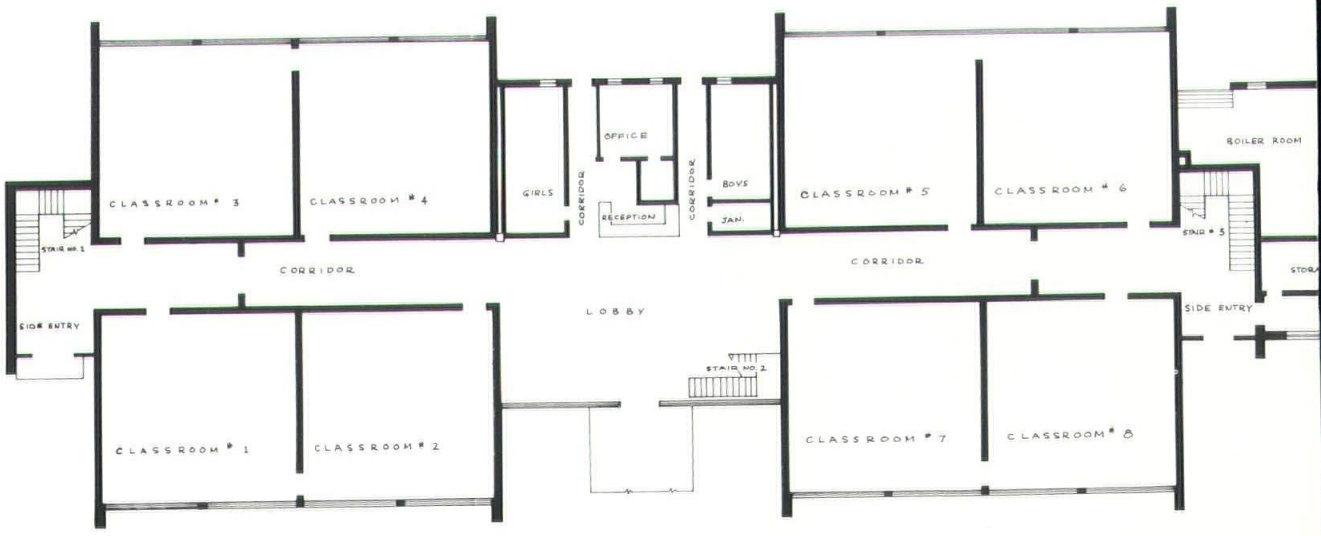
Architect — Soule Associates

Contractor — Seppala and Aho

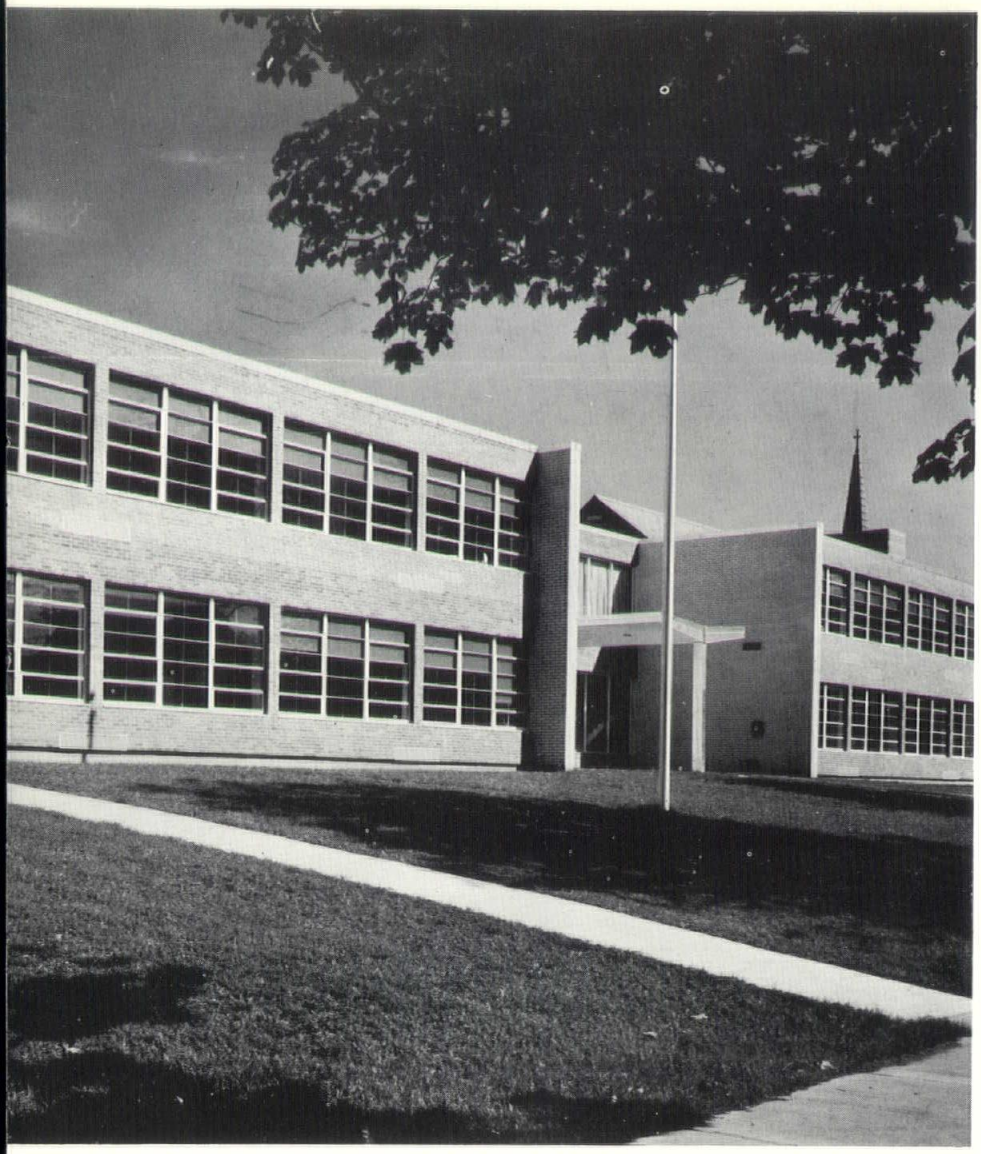
Photographer — Walt St. Clair

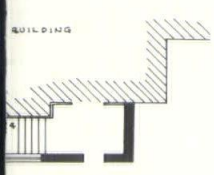


Note glass stairwell wall at left of doorway.




First floor plan.





# Saint Christopher's School

ST. Christopher's Parish in Nashua is only ten years old, but growing. When it was decided to build a school, the committee in charge was aware that the budget dictated a simple building. They wanted it to be constructed on the gently sloping land behind the existing yellow brick church to which it used to be connected. Beside the ever-present budget restriction, the committee told the architect, Soule Associates of Manchester, only that they desired a 16-room school and new parking area to serve as well as playground for the school.

Other than blocking up a few windows, the architects left the existing church structure completely alone. Working with photographs and elevations of the church, the architects planned a building which would harmonize with the horizontal planes of the church roof, so that the pitched roof section complements rather than conflicts with it.

The horizontal planes of the school are broken by the introduction of a recessed central section, and the stairwells on either end of the building, as well as the bold projection of grey-brown brick walls delineating the sections. The windowed walls are of yellow brick closely approximating the color of the brick in the church.

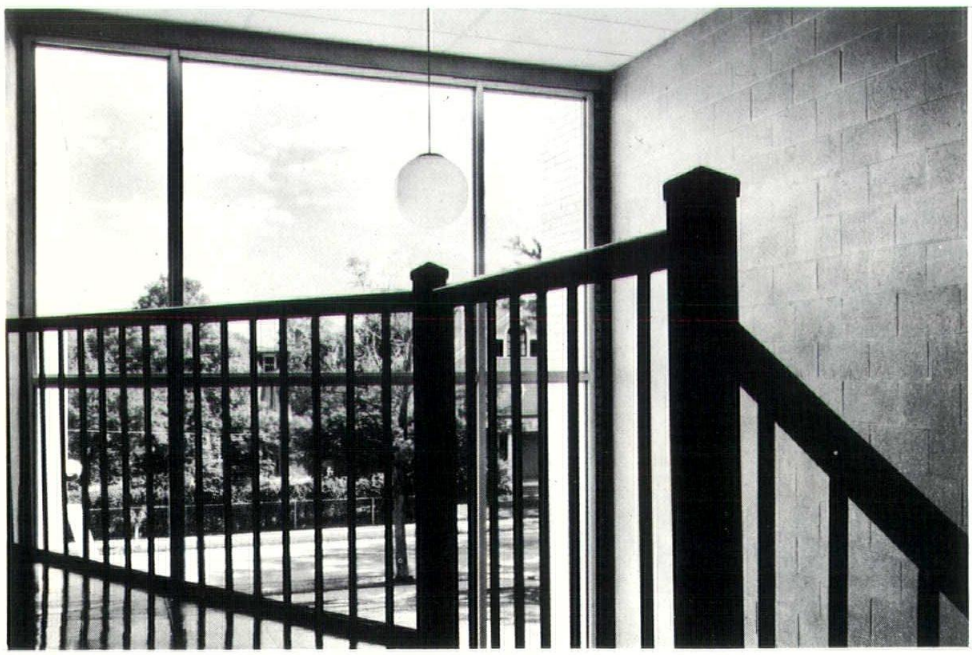
The canopy at the main entrance of the school helps to alleviate the verticals and horizontals and emphasizes the glass-walled central section.

Within, the main lobby is completely open. A free-standing reinforced concrete stairway rises to the second floor where a similar open area is used as a library. At the rear of both rooms are administrative offices: on the first floor, the principal's office and a handsome walnut reception desk; on the second floor, the nurse's room and a teachers' lounge. On the first floor a rear door opens to the parking lot, toward the rectory.

At each end of the building is an open stairwell served by a separate entrance. By recessing the fire doors into the corridor area, the architect

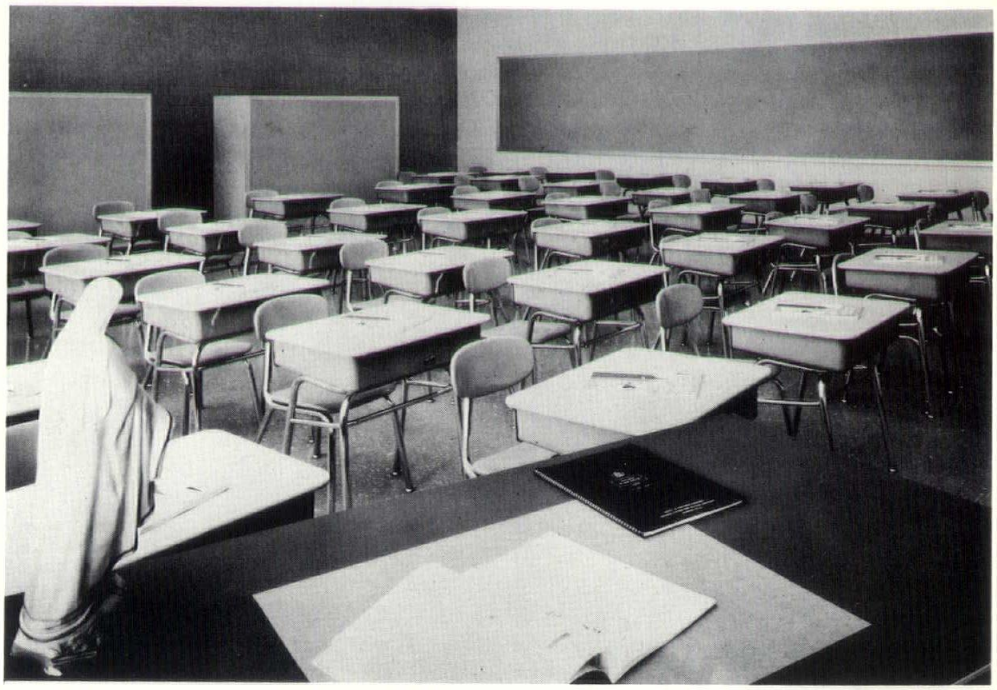
*(Text continued on page 35)*

Open lobby. Walls are concrete block, painted with a green and white spatter effect.



At right, open area over lobby providing space for library. Note windows, built-in cases.

Second floor balcony overlooks open stairwell lighted by an unusual two-story window wall.



"Boxes" at rear of classroom provide cloakroom space. Three walls are off-white, one grey-blue.

# Chagnon House

Dr. and Mrs. Maurice Chagnon
Nashua, New Hampshire

Architect — Carter and Woodruff

Contractor — Phil Paquette and Son, Inc.

Photographer — Walt St. Clair

IF ever there were a house designed to complement the tastes and needs of a family, the Indian Rock Road home of Dr. and Mrs. Maurice Chagnon of Nashua is that house. Architect John Carter of the firm of Carter and Woodruff had worked with the Chagnons in 1955 when he designed offices for Dr. Chagnon. Later, when they decided to build a home, they again asked his services.

The Chagnons have five children, ranging in age from six to twenty-one, though the youngest of them was not "in the program" when the house was originally designed. They are family-minded; indeed, the hill-top lot on which the house is located is an eleven-and-a-half acre plot which serves also as the site for the home of Philip Labombarde, Mrs. Chagnon's brother, and his family. The children of both households share a play area between the two homes.

The Chagnon family relationships are close; their friendships and acquaintances are widespread. They like to entertain.

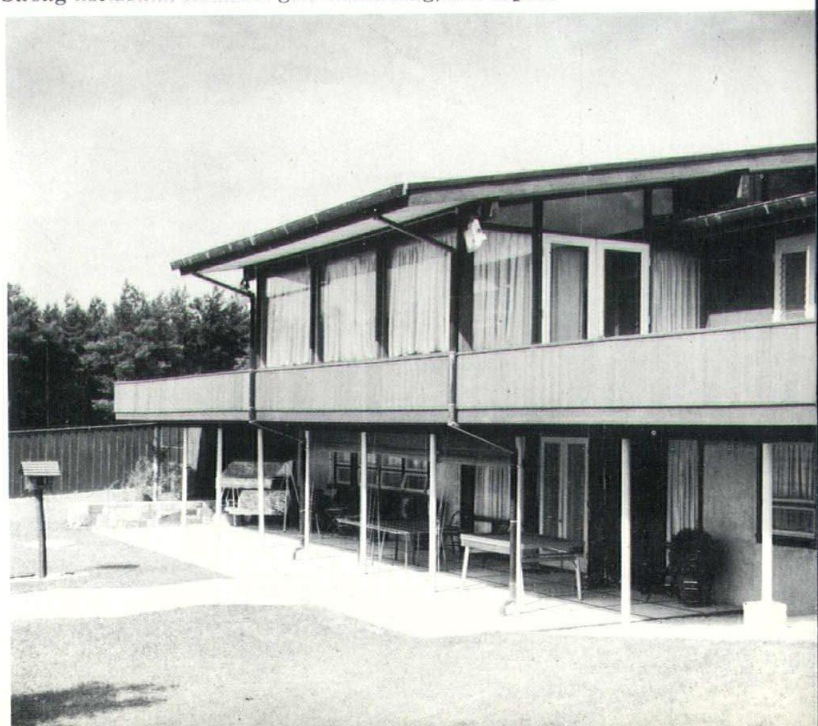
They desired a home which would serve the family well, warm and intimate, with plenty of space for the various interests of the children and adults. But, in addition, they wanted a home which would welcome large groups of people comfortably, informally or formally.

The site they had selected was empty of vegetation. Even the natural topsoil had been removed. It sloped away from the road toward the west, in the direction of the finest view.

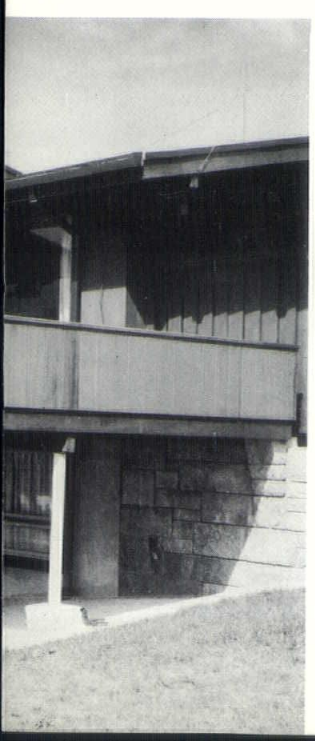
Architect Carter oriented the house to take advantage of both the slope and the view. As one approaches the house from the east, only the upper level is visible. The appearance is that of a low ranch, simple and symmetric. The central section, housing

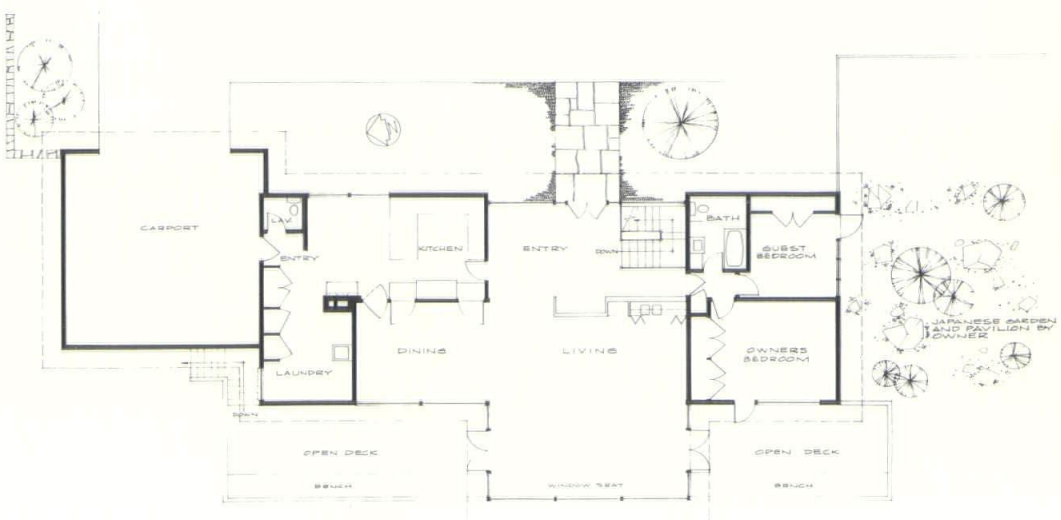
*(Text continued on page 28)*

Strong horizontal elements give home long, low aspect.

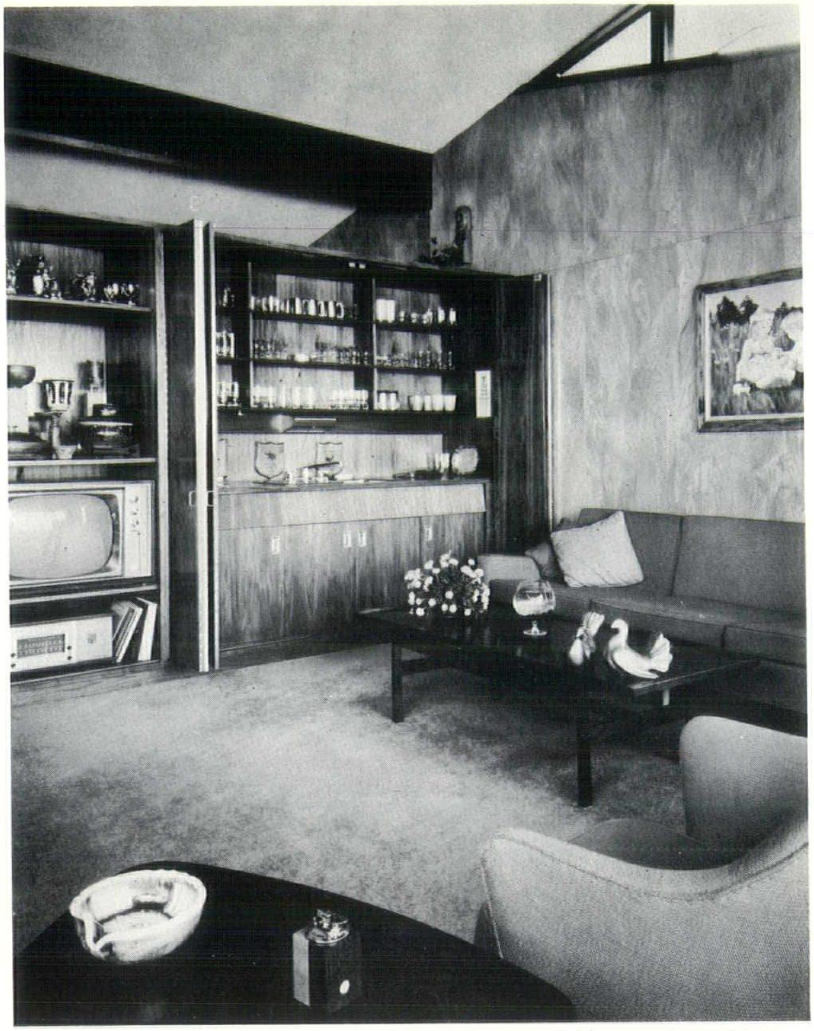


Home appears deceptively small and simple at front approach.






Upper floor plan.

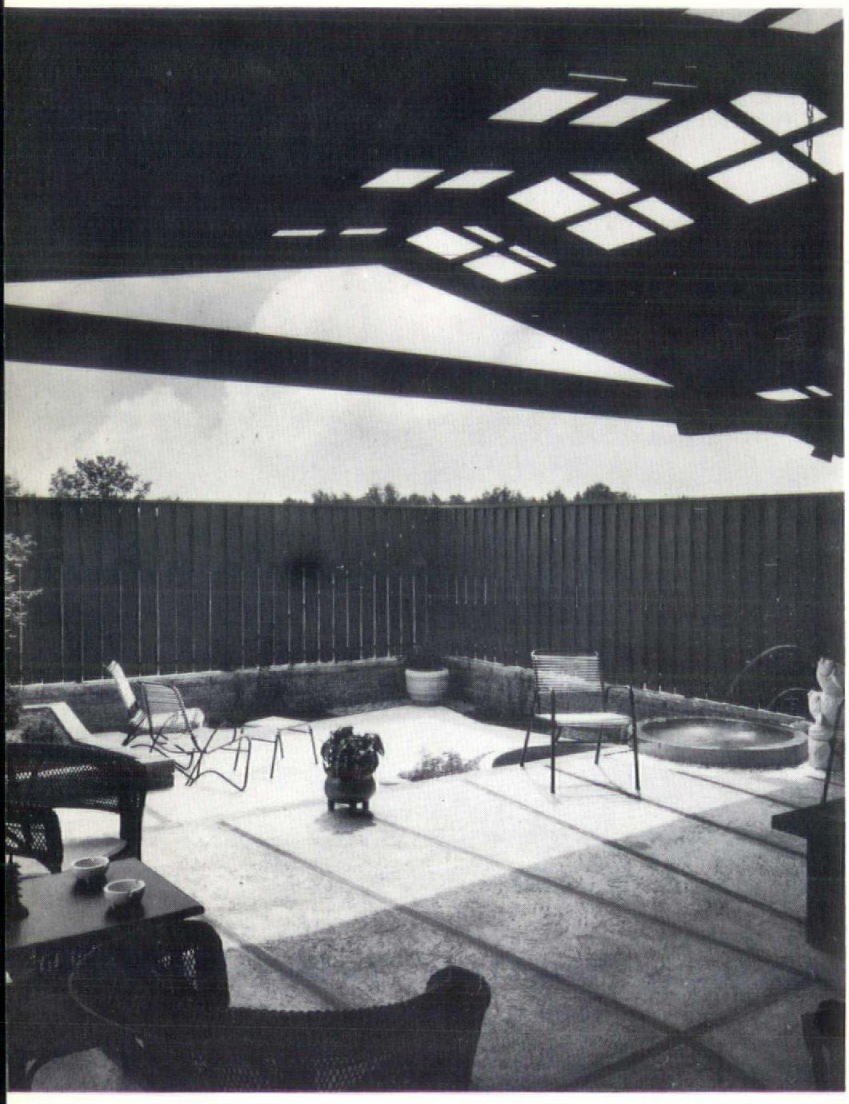


Completely equipped bar can be hidden by two folding walnut doors.

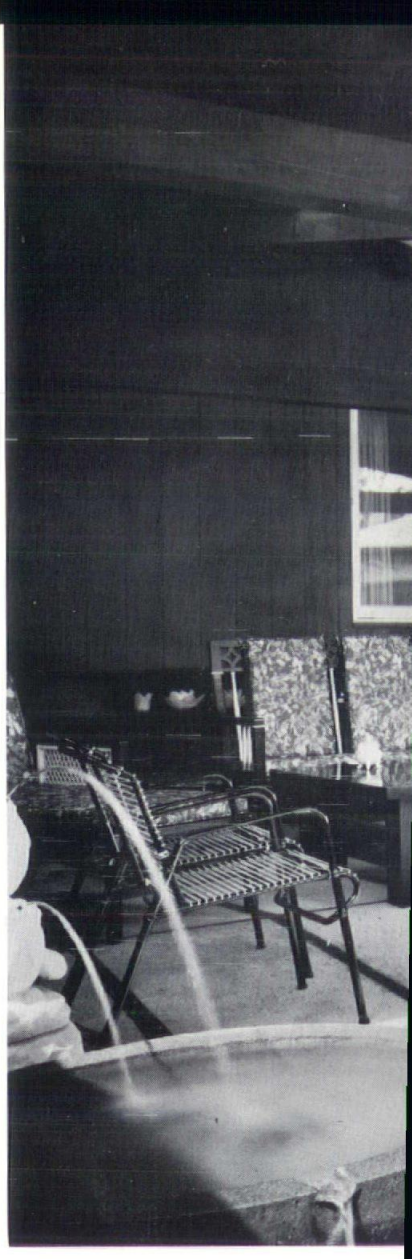
Cabinets at left of door are pass-throughs to dining room.

Window seat runs along west wall at right.

Glass wall of dining room overlooks porch.



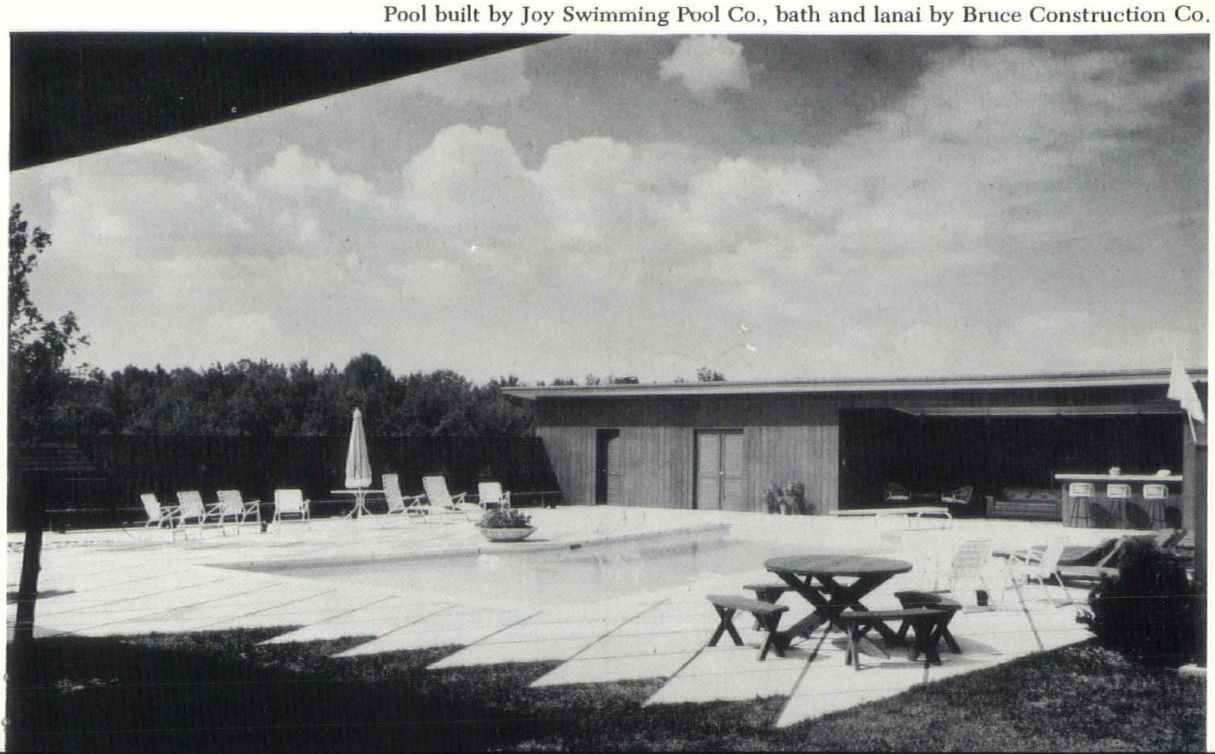
Japanese garden was designed by Mrs. Chagnon.



Louvered fence serves as connecting element.

Japanese garden is reached through door from guest bedroom-study

Pool built by Joy Swimming Pool Co., bath and lanai by Bruce Construction Co.

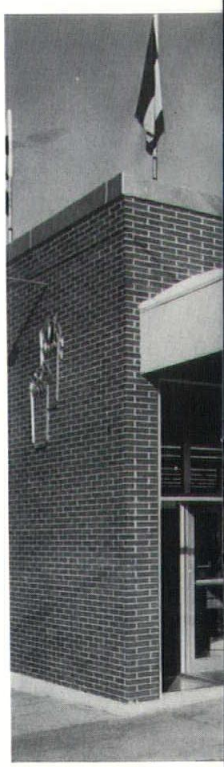


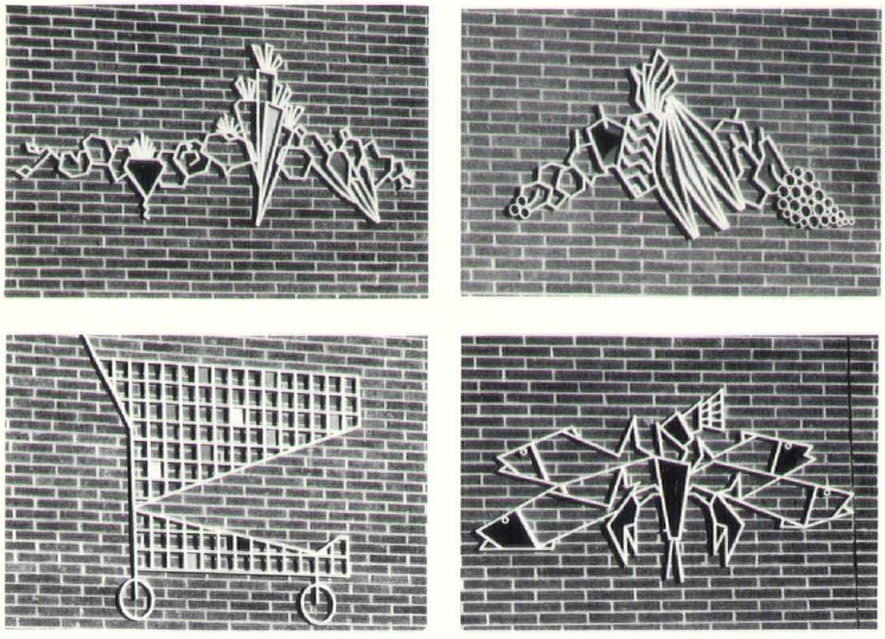
"... a very handsome design element ..."

# 20th Century Market

Architect — Tracey and Hildreth

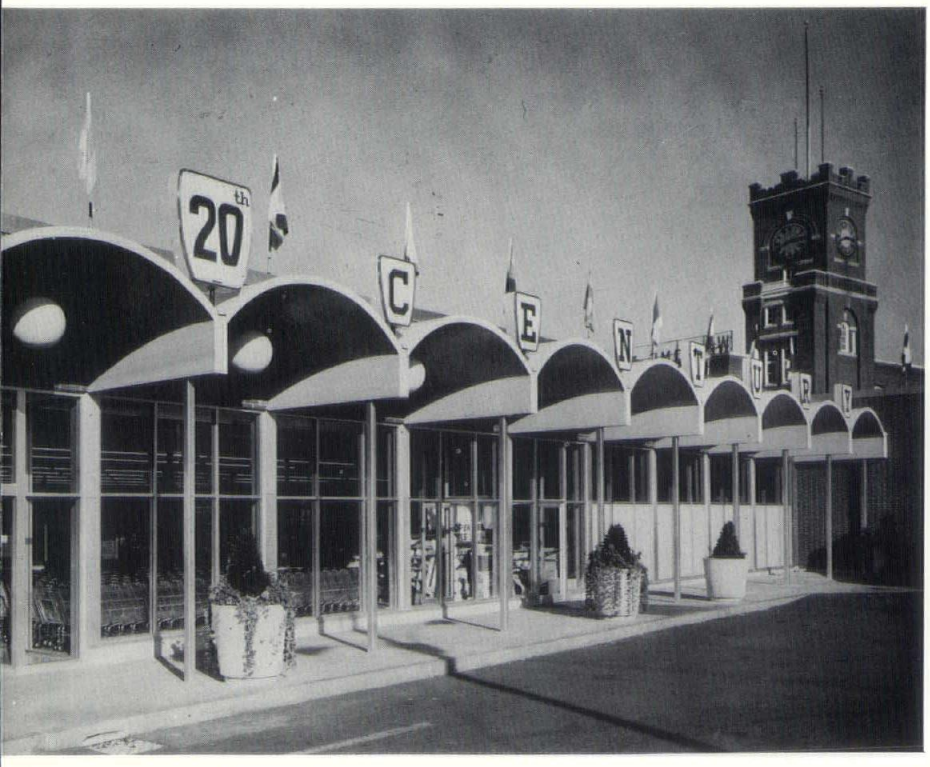
Contractor — Adrien A. Labrie Inc.





Handsome aluminum sculptures enliven brick facade.

Glass panels shaded by curved canopies of laminated plywood.




WHEN the Nashua Housing Authority made land available in downtown Nashua for urban renewal, Mr. Philip Lamoy, owner of 20th Century Markets, was one of the first to take advantage of the opportunity. He bought enough land for a supermarket and a parking area, near space destined for municipal parking.

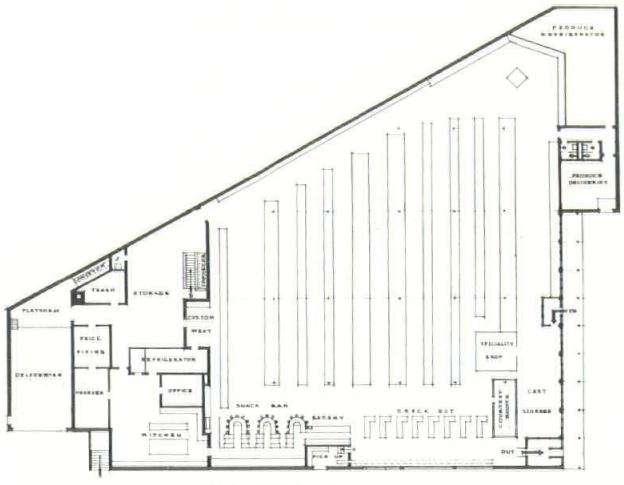
Although the other markets in Mr. Lamoy's chain were traditional in styling, he decided to inject a new appeal into this new market, in keeping with the urban redevelopment philosophy. In addition, he felt that the market area which he served would benefit from the introduction of a new kind of store, with gourmet foods and a luxury approach, although he intended to continue to feature the merchandise available at his other stores. But this was to be a store with a difference.

Mr. Lamoy's wife, artistically gifted, and his son, educated at Vesper George School of Art, entered enthusiastically into the planning. Architect Stephen Tracy, of the firm of Tracy and Hildreth, visited architecturally superior new supermarkets all over New England and eastern Canada. They all read trade journals to determine the newest trends, the most attractive new approaches. Mr. Lamoy had for some time been collecting clippings of outstanding new stores. "And all of this was very helpful," comments Tracy.

The steel frame building was fitted into a sharply restricted area, bounded by three streets. The basic mechanics of merchandise delivery and of serve-yourself selling were further restrictions on the building's design.

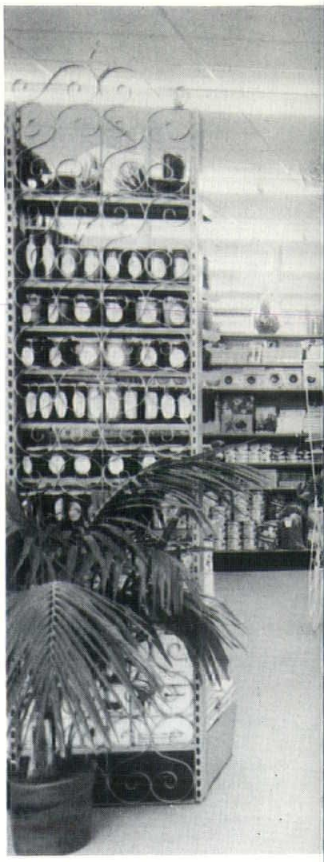
Mr. Tracy says, "In this kind of retail selling, every possible square foot must sell goods. There must be as little waste space as possible. We used 100% of the allowable footage, about 24,000 square feet on the ground floor." Within the store itself, space allocation was determined

*(Text continued on page 26)*




GROUND FLOOR PLAN

Note location of service areas for maximum efficiency.



Copper wall and trim are distinctive features.

Handsome enclosure at entrance displays gourmet foods.

Isles are wide and inviting. No hanging signs disturb vista.

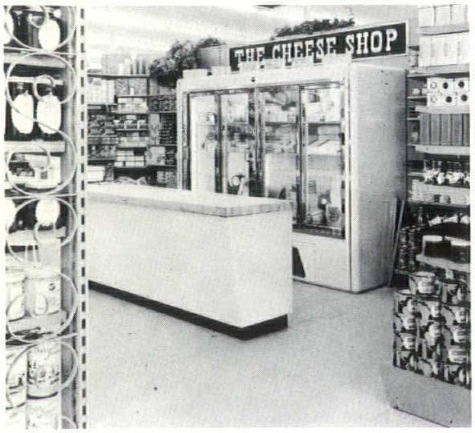
**20th Century Market**

*(Continued from page 23)*

on the basis of Mr. Lamoy's experience, Mr. Tracy's visits to other markets, professional consultants, and trade standards.

Deliveries are handled through two service entries on opposite sides of the building. Directly adjacent to the produce selling area is a small service door, leading to the produce reception room. Produce deliveries are usually small in relation to the size of canned goods deliveries. The trucks which bring them are small, and the bags or boxes can easily be moved manually. Moreover, there is no storage problem, since produce delivery and sale is almost a daily operation.

At the other end of the store is the general delivery area. Here a large



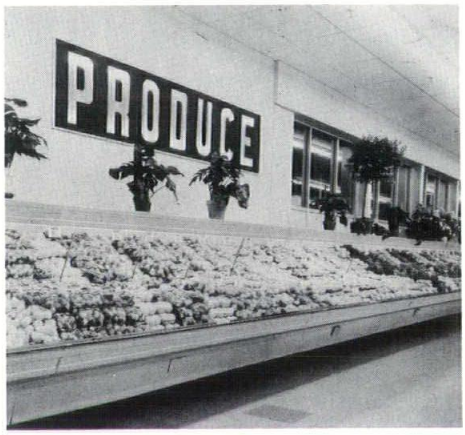

door rises to permit trucks to enter an enclosed discharge garage, with platform at truck height. From this loading platform, cases of canned goods are moved by conveyor belt to storage areas on the level below. This service area can be locked off from the store proper, so that deliveries can be made at night without exposing the entire store.

Incorporated in this service area are staff lounge and toilet on the lower level and additional storage space on the ground floor. This section is constructed of concrete and masonry block, painted in pastels in the staff lounge, left its natural gray elsewhere.

The shopper enters the store from a small paved parking area on which the building fronts. This facade is glass, shaded by nine curved canopies of laminated plywood, painted white on top and blue on the underside. These canopies serve at once as weather protection and as a very handsome design element, counterpoint to the rectangularity of the brick-walled building.

Immediately inside the entry, the shopper is greeted by a birdcage-like enclosure, attractively formed and painted, within which are gourmet foods in handsome packaging, displayed on open glass-backed shelves. This display unit is representative of the desire of the store's management to attract a new market segment. Selected by Mr. Lamoy's son, it is an enticing introduction to the store itself.

To the right stretches the produce department, leading the shopper into the store. The aisles are wide and inviting.




"Traffic is always a problem," comments Mr. Tracy. "The job is to lead shoppers into the next aisle with an inviting display of one kind or another." In this store a varied series of unusual counter displays and departments serves that purpose.

At the very end of the produce department, in a corner of the store, is an open refrigerator case with an air screen blowing cold air down from above. Since cold air naturally falls, the refrigerator case can extend up the side of the wall, unlike conventional cases where the cold air source is below, rather than above, the foods.

The store is open from wall to wall above shelf level; no hanging signs disturb the vista from attractive wall surface to attractive wall surface. Areas are differentiated by wall color to a large degree, and by handsome old English signs, discovered in a New York antique store by Mr. Lamoy's son. An acoustic ceiling deadens sound, and beige tile with pumpkin accents covers the floor.

Lighting is supplied by attractive glass globes, used also to designate store areas, with numbers painted on them. Fluorescent lights above open cases and in other critical areas augment the globes. In the front of the store, in the check-out area, the globes are embellished by the addition of copper-colored cylinders.

This copper motif is carried throughout the store but featured in the Copper Corner, a snack bar, where the wall is made of the metal, and the counters and stools are trimmed with it. Here three semicircular counters and a scattering of booths provide one of the most popular innovations of the store. Adjacent is a complete service kitchen.

Another distinctively decorated area is the Meat Department. A shingled roof with rustic beams protrudes from the wall over the butcher alcove. Newly electrified gas lights, originally from Delmonico's Restaurant in New York, hang from the roof. Motionless stands a ceiling fan reminiscent of the butcher shop of the past. In this department, stretching the length of the meat case, the wall is ceramic tile in grey with pumpkin accents. Easy to maintain, this wall lends an additional distinction to one of the most important departments in any grocery store.

The traffic pattern, devised to save steps, encourages maximum purchasing and minimum pilfering, leads the shopper to the check-out counters on the High Street side of the store. These counters are clearly visible from the street through a broad expanse of glass. "It's important to let the public see how busy you are," comments Mr. Tracy. "When people see a store with many people in it, they're motivated to try it, too. This glass wall lets passers-by, on foot or in cars, see the activity within this new market."

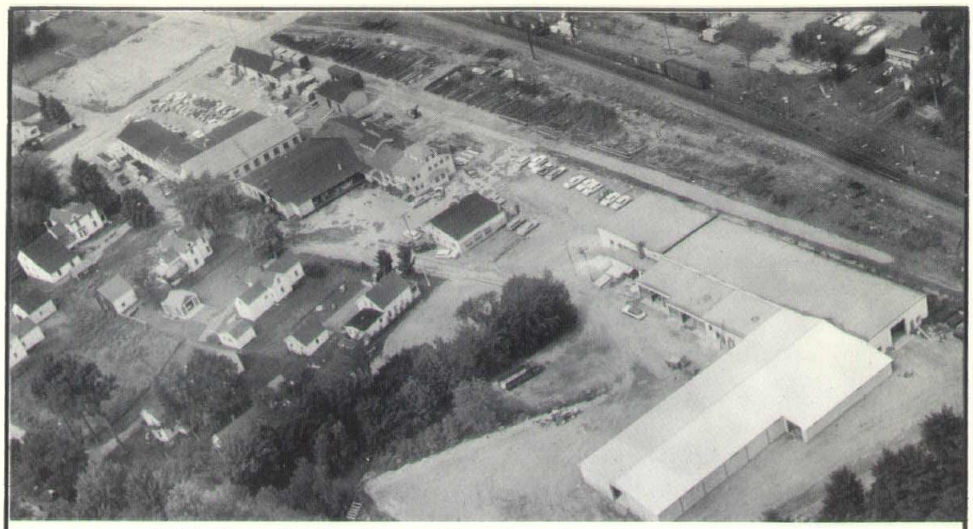
From the check-out counters, heavy orders are placed on a conveyor belt which brings them to a parcel pick-up station further along the High Street side of the building. Mr. Tracy says, "We had to be sure

that the pick-up station was far enough away that there was room for an anticipated line-up during rush hours." The pick-up station is an alcove in the brick wall of the building, with just room enough for the conveyor belt to terminate and an attendant to wait when not helping customers. The sidewalks around the store have heating coils embedded in them to facilitate snow and ice removal in the winter.

As automobiles drive away around the building, they pass a blank brick facade on Factory Street. Mr. Tracy points out that this was necessary, in that efficient control demands only one check-out area, near the parking lot, and efficient space use demanded display counters along that wall of the store. To liven the wall surface, the architect commissioned a series of aluminum sculptures, directly related to grocery shopping. These were handsomely executed by Bertram Kilgore of Woburn, Massachusetts. There's no utility in sculpture, but it is representative of the attitude manifested throughout this store, that shopping should be a pleasure in pleasant surroundings. What is a routine weekly task for a home-maker can be made less so when the store has appeal, when the products are attractively displayed, when "extras"

like the snack bar, the "bird-cage," or the Meat Department's shingled roof are introduced.

"And," says Mr. Tracy, "it's completely proper that a building's architecture reflect the taste of the individuals whose living depends on it. Here, the Lamoy family's experience and interest have deeply influenced the store and its appeal."

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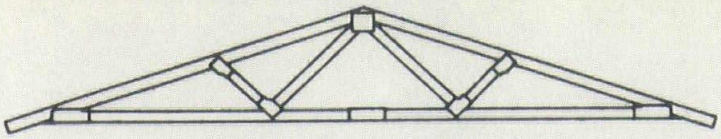

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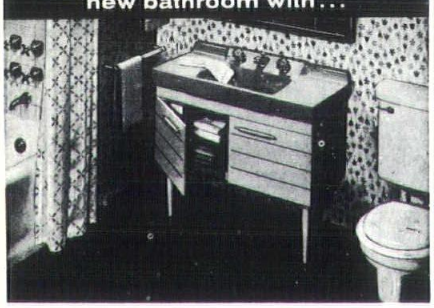

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**Chagnon Home**

*(Continued from page 16)*

entrance hall and living room, has a pitched roof with a ridgepole much higher than that of the two side wings. At the opposite ends of the house, the roof of the garage and that of a Japanese garden are balancing elements.

The double entrance doors are set in a glass wall. Inside the house a bank of walnut closets divides the entryway from the living room. At the right is the kitchen and service area, with the dining room toward the rear of the house. To the left a short hallway leads to the master suite, and stairs lead to the children's lower level. To the right of the closets is an open passage to the living room. "In effect," states Architect Carter, "the central section is one big space, subdivided without losing the sense of airiness." On the living room side of the partition are magazine racks, shelf space for television, and a complete built-in bar, hidden behind folding doors when not in use.

"Although Dr. Chagnon left most of the house planning to his wife, he knew what he desired in order to make his function as host easier and more pleasant. He wanted to be able to serve his friends without going to the kitchen, so it seemed natural to build the bar into the living area," comments Carter. There are shelves for glassware and utensils, and a double sink, one half of which has a special insulated hinged top, allowing it to be used as an ice bucket.

Walls are paneled with elm; the ceiling is sand-finished plaster, with exposed dark wood beams. The west wall is glass, opening toward the pool below. Along the window-wall runs a cushioned bench, accented with scatter pillows.

"The room needed to take the family comfortably, without their rattling around, yet be large enough to seat twenty or more people, without looking like a hotel lobby. The solution was the window bench, unobtrusive, yet always ready when needed," states Carter. For buffet entertaining, Mrs. Chagnon places small tables along the

*(Continued)*

bench, allowing many people to eat comfortably and congenially.

Although there is a wide overhang from the roof, the setting sun shines directly into the living room, and drapes are often drawn in the late afternoon. At that time, natural light still enters the room through clerestories along the north and south sides of the room, and from the entryway.

Doors in both the north and south walls of the room lead to open porches. To the left is a small porch serving the master bedroom as well; to the right the porch is larger, running the length of the dining room, with stairs leading down to the ground level below, past a utility shed for outdoor equipment.

No wall separates the dining room from the living room, and the resultant space presents a gracious feeling. One wall of the dining room is glass, looking out to the porch on which a bank of flower boxes filled with red geraniums lends color; one is covered with beige vinyl, an easily washed surface; one is the same rich walnut which is used in the living room and entry. In this wall are two doors which, when opened, reveal pass-throughs to the kitchen and fully fitted drawers and shelves which may be reached from either room. Hardware is simple, unobtrusive. The ceiling is a rather surprising deep red-orange plaster.

Immediately inside the door from the dining room into the kitchen is a charcoal grille, concrete built on a brick wall, with a stainless steel hood. Dr. Chagnon is fond of serving charcoal broiled steaks, when the family entertains, and this grille was designed to make such cooking easy and pleasant. The kitchen itself was designed with the needs of petite Mrs. Chagnon in mind. The cabinet height is 1½″ under standard, and the wall cabinets are hung correspondingly lower. There is no window over the sink, allowing more room for cabinets; all appliances are built-in. In the adjacent breakfast area, a floor-to-ceiling window admits enough light for the whole room.

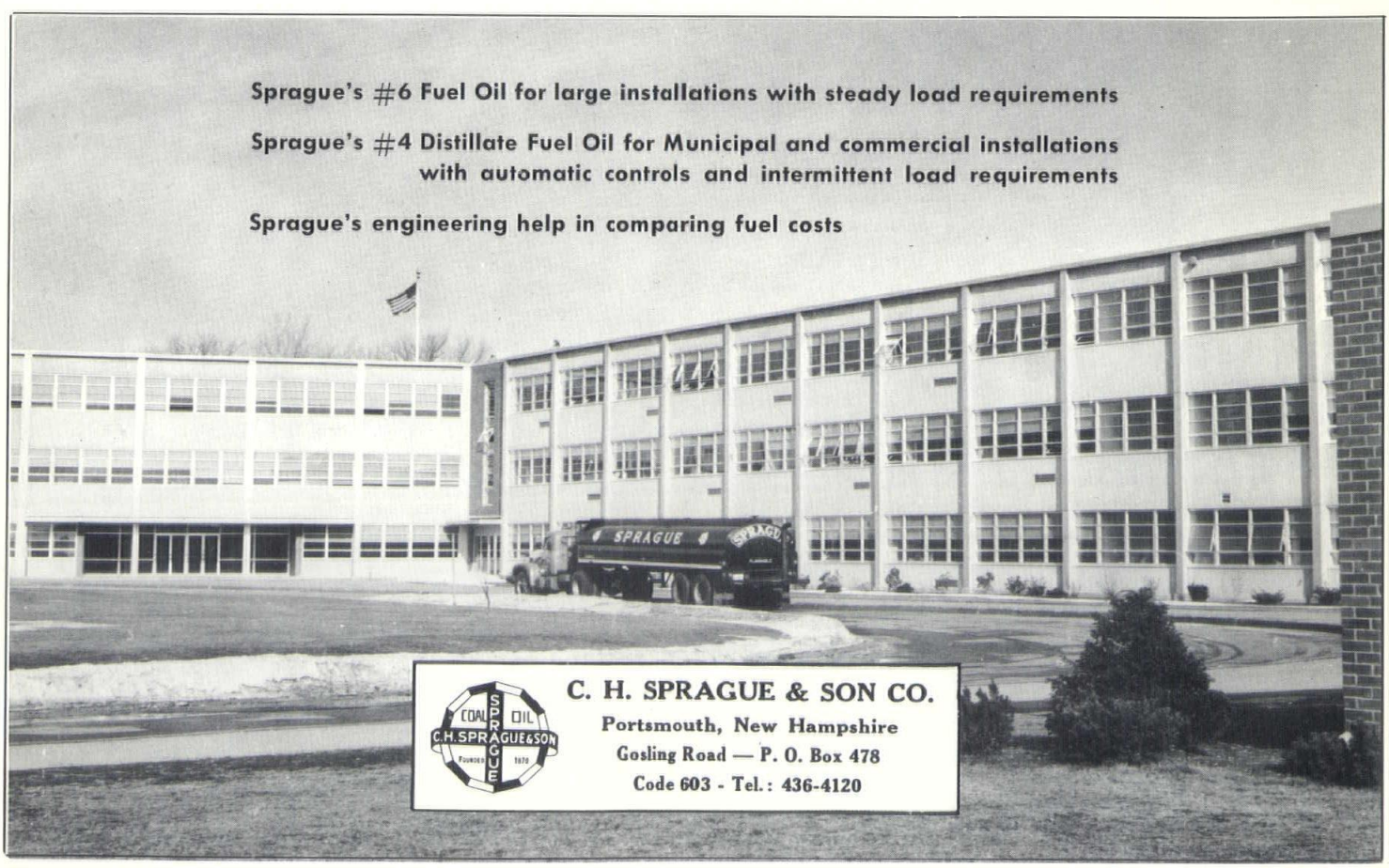
Around a corner from the breakfast area, hidden from sight, is the service portion of this L-shaped room. Here are washer and dryer, a specially designed drip-dry closet with louvered door and drip-pan floor, which eliminates hanging clothes outside. Here also Mrs. Chagnon has placed equipment for one of her many interests, ceramics: a work table and a kiln.

From this room a door leads to the garage. Near it are a lavatory and a small bench to be used during boot removal, both designed with the children in mind.

Completely adult is the other wing of the house which incorporates a master bedroom and bath (also used as a guest lavatory), a study, and, leading from it, a roofed, fenced-in Japanese garden with tinkling fountain and wind chimes, oriental furniture, and an air of serenity. "No children allowed here," comments Mrs. Chagnon.

The lower floor of the house, reached by a carpeted wood-railed stairway, is the children's domain. At the bottom of the stairs is a large liv-

*(Please turn page)*

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**Chagnon Home**

*(Continued from page 29)*

ing room. Its outside wall is glass, looking out to the pool and cabanas beyond. In this room are all the recreational materials of five children, three boys and two girls, of diverse ages. To the left is a large bedroom shared by the three boys. From it can be reached a bathroom and a walk-in closet. To the right, under the dining room wing of the house, are two girls' bedrooms, with a separate bathroom. At the very end of the hallway to the right is a door to the boiler room, completely out of the way, but easily accessible for repair or service.

In the living room and the bedroom are many built-in shelves and bookcases, a triple built-in desk in the boys' room and a built-in desk in each girl's room. When necessary a curtain can close off the living room, so that it can serve as a guest bedroom.

On the lower level the floor is oak parquet; the ceiling is acoustic tile. Color schemes vary from area to area: blue and white in the girls' rooms, natural wood in the boys' room.

From the living room, double glass doors lead out to the pool area. The upper story, supported by lally columns, extends out over this area, forming a roofed section. Beyond are the pool, the cabanas, a lanai. In winter the pool is used for skating. The entire area is floodlighted.

The louvered fence serves as a connecting element between house and cabanas, but it is more than a unifying force. It guards the pool from wandering children, and it subdues the effect of the ever-blowing wind on the top of the hill, while offering privacy to family and friends.

A gate in the fence can be opened when large groups use the adjacent field for parking.

The Japanese garden, the garage, the pool and the cabanas were added after the original house was built. Architect Carter notes that they are products of the taste and sensitivity of Mrs. Chagnon, who is an artist, ceramacist, photographer, and homemaker.

"She knew how she wanted to do things. She understood her family, and what she wanted for them. She

had very carefully thought through the plans and added many details to make the house more livable."

Built in to the house are many storage areas to accommodate the various interests of Mrs. Chagnon and her family. The closets in the entry hide narrow shelves for film and photography equipment, for the storage of seasonal decorations, and deeper spaces for out-of-season clothes storage. At the end of the closet partition is a glassed-in case for the colorful extensive foreign doll collection of her older daughter. One of a group of built-in drawers is deliberately over-sized to hold rolls of wrapping paper. Linen closets on both levels serve the bedrooms near them.

The house is heated with hot air and air-conditioned for the summer. An inter-com unit connects the many areas, and a fire alarm system protects them. In 1960 a small fire in the kitchen set off the system, alerting the family and allowing the fire to be contained and quickly extinguished.

The house is essentially a frame structure, with some steel beams, and laminated beams in the living room ceiling. The architect notes that the contractor had framed the roof before the laminated beams had arrived, and that when they were set in place, the deflection was exactly right.

Deeply involved in the planning of the house and now in its functioning, Yvette Chagnon finds it a pleasure to live in: "We described how we live to John Carter, and the house suits our habits. We like to entertain, and here it's easy and fun. Our family likes to work together, and here there are many ways in which we can help each other. We wanted a house that was easy to maintain, and this one is. We wanted comfort, and here we find it, even in the furniture which he helped me select, small enough to fit me."

"In addition," comments Architect Carter, "they desired a large home, built within their budget. To do this we used every bit of useful volume in the house; in effect, we used the entire basement, a space rarely utilized.

"But most important was the effect of Mrs. Chagnon's perception and judgment, invaluable aids in the design of this home."


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**Fort Hill Apartments**

*(Continued from page 7)*

transient nature of the tenants, the general lack of extensive furniture collections, and the need for low maintenance costs for both tenants and landlord.

The manner in which the architect worked out the solution to the problem is both unusual and attractive.

Furniture requirements are cut to a minimum. Closets are fully fitted with large banks of built-in drawers in almost all instances. In both kitchen and living areas, sliding door cabinets offer ample storage space as well as such extras as pre-wiring for television and stereo units. In the two-story apartments a fold-down table on the family room side of the pullman kitchen can be used for play, dining, or entertaining. The kitchens themselves are fully equipped with built-in appliances, and special-use cabinets, some of which were custom-designed. Studies have built-in bookcases, and some bedrooms have built-in desks.

In the one-story apartment kitchens, a semi-freestanding floor-to-ceiling cabinet solves many demands, housing china and toy storage, heat ducts and roof drains and providing telephone mounting space as well as a terminus for the wooden folding door used to shield the kitchen from the living areas.

A strong relationship exists between the one and two-story designs. The dominant and distinctive elements are the bearing walls constructed of 12-inch concrete block with a random pattern of rough-textured split blocks. These walls, without facing material, serve as the interior dividers between apartments and as the screens between the individual patios. "Rather than use the usual cold gray tones, we searched for a warm sandy-colored block that would be easy to live with," comments Garland. A strong design element, these walls break the long low horizontal line of the apartments. They are themselves broken by the introduction of vertical window panels in the side walls of the units.

"In the one-story units," says Gar-

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land, "we floated the roof on top of the walls; in the two-story units, we floated the second floor in a similar fashion. We tried to mass the units in such a way that the scale wouldn't be too great." At the overhanging roof of the one-story units and separating the first from the second floor of the two-story units, Architect Garland introduced decorative design elements. "Not functional at all," says Garland, "but to offer a full range of visual elements, both massive and delicate, to give scale, to please the eye."

As a part of the effort to minimize the visual weight of the second story, the lower portion of that exterior wall, a rose-colored stucco, slants outward from the frieze. Above it is the Glassweld-and-window upper wall and the emphasized roof line.

Within the one-story apartments are two distinct areas: the living section and the bedroom wing. As one enters, the kitchen and family room are on one side, with the bedroom wing beyond, separated from them by a door, and a two-room adult-oriented section is on the other. One of these rooms is separated only by a partition and fireplace from the family room; the other is completely private, a true hide-away, reached only by passing through a large walk-in closet. "An almost monastic cell," says the architect, "but large enough for a guest room, if needed."

In the two-story apartments, separation of living, sleeping and study areas are more easily accomplished, and less dramatic. Similarly the living area is broken into adult and child-oriented sections, with a cabinet-and-fireplace partition dividing them. However, sleeping quarters are on the second floor, as is a small but comfortable study, a bathroom, and a utility area.

The interplay of open and closed areas, both as design elements and as symbols of movement in a social world alternating with retreat, was very important to the architect. "As you stand in the kitchen area," he says, "the whole world is open before you: the family room, the patio outside the sliding glass door, the lawn


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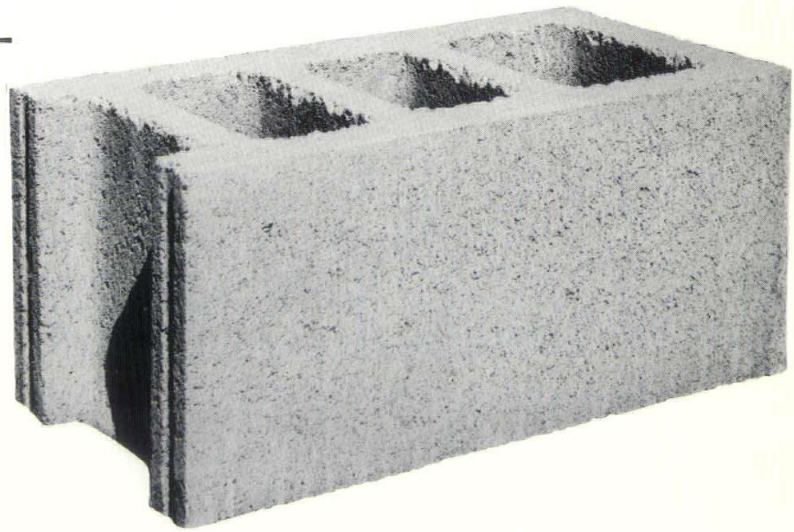

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**Fort Hill Apartments** *(Continued)*

and trees beyond. But, at one side is a quiet enclosed area in which to retreat, almost a cave. A solid mass at one side and open space on the other. This is a basic design feature of the building: a space axis opposing the main axis of the unit.

"In the one-story unit, we could liken it to two boulders . . . the adult areas on one side of the family room and the sleeping quarters on the other side . . . in a pasture, with trees overhead; light and mass on either side."

Practically, the architect considered the family room as a "catch-all for children and everything else," the smaller living room as a place to relax or talk with students. One wall of this "cave" is the concrete block with a small vertical window panel; one is a closet with louvered doors; one is the partition and fireplace; and one is an almost unrelieved plaster square into which the architect introduced four small windows, two vertical and two horizontal. "This is a place for seclusion," he comments, "yet the windows give the dramatic relief of light breaking in here and there, and an opportunity to look out."

Similar or identical materials are used in the one and two story units. Walls are covered with a sheet vinyl fabric requiring low maintenance. Wood is Philippine mahogany, in doors, paneling, and in the one-story apartments, as a ceiling. Flooring is vinyl sheet in the one-story apartments and first floor of the two-story apartments, tile in the second story. A masonite panel frieze tops the interior walls, "breaking free the horizontal plane of the ceiling from the vertical plane of the walls." The partitions between living room and family room are faced with orange-hued ceramic tile and topped with white formica.

"Since I was living the same kind of life as that of the people I was designing for," states Garland, "I incorporated many of the features I would have liked in a home of my own. The drive for privacy was uppermost all the way through. And living had to be simple, easy, interesting."

The faculty residents of the Fort Hill "compound" agree that it is.

**St. Christopher's School**

*(Continued from page 13)*

was able to create a balcony effect, with the second floor corridor ending at a railing which overlooks the stairs. This, in turn, allowed the architect to employ a two-story glass wall, flooding the area with light, creating an airy atmosphere usually totally lacking in the closed-in traditional stairwell.

"The committee allowed us to get away from the ordinary," comments Donald Lavallee of the Soule Associates office. "They were more than willing to go along with the idea, very conscious of design, not insistent on a strictly functional building."

The classrooms are well-lighted by a room-wide bank of fixed and movable sashes, under which stretch built-in cabinets.

Desiring to keep the halls and the classrooms free from the disarray of open coatracks, the architect placed two box-like structures at the rear of each classroom, open side to the wall and a few feet from it, closed side toward the classroom, faced with tackboard. In these "boxes" the children place their coats, hats, overshoes. Corridor congestion is reduced; space is efficiently utilized; children's belongings are conveniently at hand, yet hidden.

The architect's twin concerns were to make the school pleasant for the students and maintenance-free for the parish, all consistent with good design. Wherever child-oriented elements could be introduced without undue expense, they were included: low risers in the stairs, a pattern of mustard, green and blue classroom doors scattered at random through the school, the pleasure of light-filled lobby, library, and stairwells.

Flooring is a checkerboard pattern of green-gray tile; ceilings are white acoustic tile.

The building is framed with steel bar joists; exterior walls are bearing, brick with block backing. Floors are concrete fill on metal deck.

Cost of the building was $275,000, within the budget restrictions, and the school is, in the words of one member of the committee, more attractive than "we had dreamed it could be."


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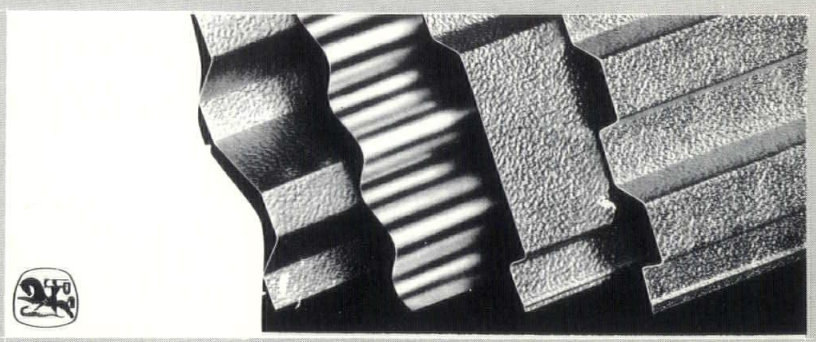

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**Notes and Comments**

*(Continued from page 5)*

those administering them are susceptible to spending the money on things of secondary importance. At best the extra money is turned back to the town treasury.

An architect can help estimate the total amount needed, based on current construction costs projected to an estimated starting date (a year later?), the cost of furnishings and equipment, site development, and fees. This work is best based on a preliminary design, as there is then a specific building in mind. If the budget must be formed before this stage, an architect may work with a committee on a deferred fee basis (i.e., that he have assurance of the commission when the work is ready to go ahead.)

It is important that both committee and architect not aim too low. The libraries of our state, by their age, are mute testimony as to how long a building will be required to do its work. A cheap building won't last fifty years without a big maintenance bill. A building that is too small for fifty years may kill the library program.

The architect in doing a design is giving life or at least tangible dimensions to your written description, your library program. He must explore and show you its implications; he tests to see that you understand those implications and that you really want what you described in your program.

As the design develops, several engineers will contribute specialized parts to the building — its structure, its electrical and heating system. Each of these systems has to be integrated into the design so that no radiator intrudes where it isn't wanted, so that the lighting is comfortable and attractive, so that the building comes together as a whole. This all happens on paper in a series of drawings (working drawings) and a written description of the material and workmanship required (specifications). These are also called the bid

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documents for this is the material given to the bidders.

After approximately two weeks the bids are due. Generally the low bid is accepted or adjusted to the budget by reducing the amount of work to be done. The contractor begins his work.

During this phase the architect supervises the work to ensure its general compliance with the contract. He also works with the contractor to solve problems that may arise in the building process. The accounts are kept, and strict control of changes is maintained. Generally, if the committee wants a change in the building this is written up by the architect as Proposed Change No. 1. The contractor responds: it will cost $750.00 for Proposed Change No. 1. This amount is reviewed by the architect and recommended or not to the committee for action. *Only* after the committee has given its approval can the accepted Proposed Change No. 1 be made Change Order No. 1 and become a part of the contract. As all instructions to the contractor are sent through the architect, there is no way to be surprised by "unauthorized" extras.

Many architects do not only the color scheme, but also the complete furnishings of the building. If they do not do this work themselves, they are interested in coordinating the work of an interior decorator with the original design (program) idea.

Finally the building is complete, the project is accepted and the architect's job is done. It is an old truism that a library as a store-house of ideas is a source of knowledge and truth that can shape our lives. How well the committee has described this vital institution will be shown in the building and the subsequent life it nurtures.

The architect's heavy responsibility is to translate the committee's program into a design that fits the site as well as the budget; that works well and is well made; that is comfortable to work in as well as a pleasure to use.


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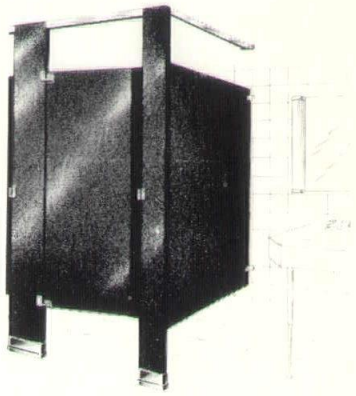

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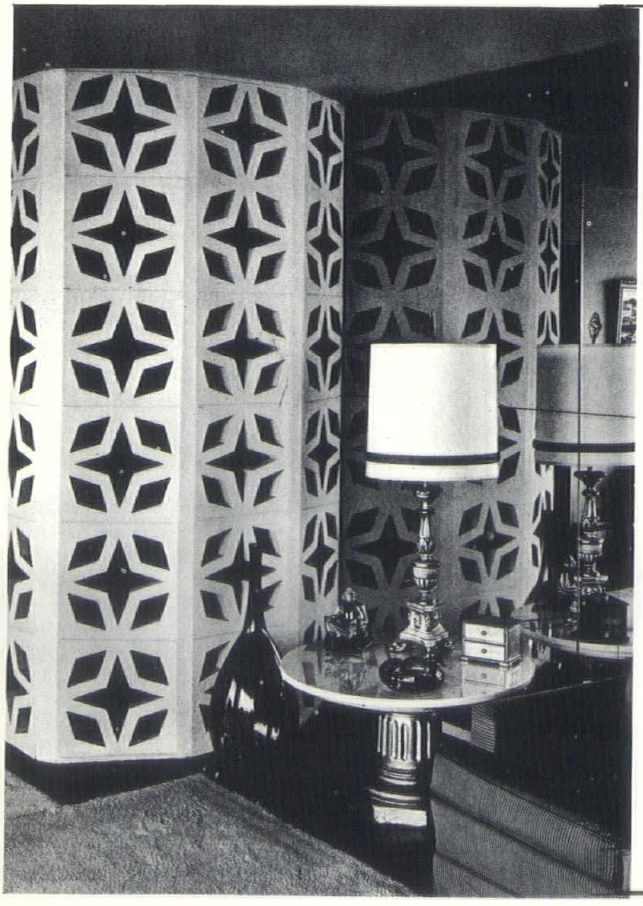

The architect, with gracious acknowledgment of the interior designer's purpose in life, often leaves his mark of cooperation in the manner of interior architectural accents.

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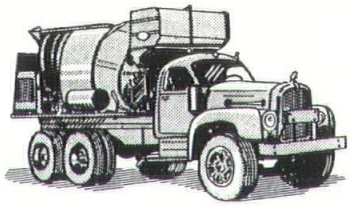

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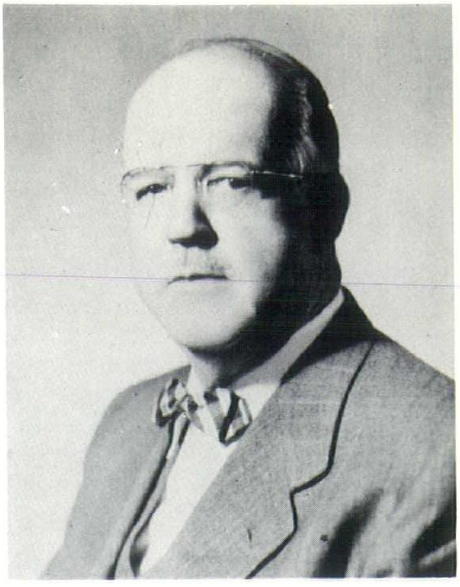


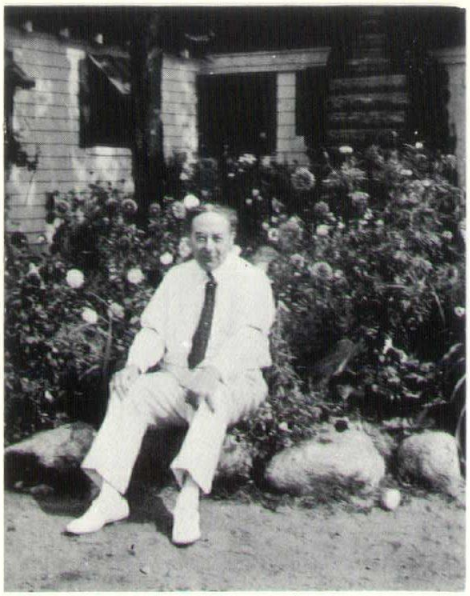
NORMAN P. RANDLETT
1900 - 1964

The hand of Norman P. Randlett can be seen in every corner of Laconia and in towns and cities all over the state. A native and life-long resident of Laconia, Mr. Randlett was the architect for almost every kind of private and public building – churches, banks, industrial plants, office buildings, homes, stores and motels.

In the Laconia area his buildings include the Elm Street Elementary School, the new Belknap Infirmary, classrooms and gymnasium to St. John School, Congregational Parish House, St. Helena Church at the Weirs, Sons of Israel Synagogue, several industrial plants, and the remodeling of a number of business and public buildings.

Most of all, however, he set his stamp upon the schools of New Hampshire, more than fifty educational buildings in all: at New Hampton School for Boys, Tilton School, Mascoma Valley Regional High School, Plymouth Teachers College, St. Mary's High School in Franklin, Linwood Cooperative High School in Lincoln, and public schools in towns covering the state.

Mr. Randlett was a member and past-president of the New Hampshire Chapter of the American Institute of Architects.



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Roland Scott Simonds of Manchester was a specialist in school construction. None of the many jobs on which he worked were more important to him than the schools, large and small, on which he spent most of his time in the late years of his career.

He worked on and supervised the building of The Temple, B'Nai Jesjurun Temple, the Nurses' Home at Mount Sinai Hospital, and the Outpatient Building at Mount Sinai Hospital, all in Cleveland; Hutchinson High School in Buffalo; and schools in Boston, East Boston, Cambridge, Jamaica Plain, Melrose, Newton, Dedham and Andover, all in Massachusetts.

Roland Simons came to Manchester in 1937 to work for Architect C. R. Whitcher. Although he left the state in the years 1942-1943 to work with Architect Charles Main in Boston and in Tennessee, he later returned to work briefly for the New Hampshire Planning Board.

In 1945, two years after his marriage, Mr. Simonds returned to Manchester and entered private practice. Among the schools he designed was the Elementary School in Londonderry, the first modern school in this area.

Mr. Simonds was a member of the AIA, in both the New Hampshire and the Commonwealth of Massachusetts chapters.


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